

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

ACQUISITIONS 2013
March/April 2014

CLEVELAND ART



Dear Members,

Our cover this month comes from the brand-new exhibition *Van Gogh Repetitions*, which opens to members on Friday afternoon, February 28. At 7:00 that evening, scholar George Shackelford from the Kimbell Art Museum in Fort Worth, Texas, presents a public lecture about the artist in Gartner Auditorium (the talk is free, but reservations are required). The public opening is Sunday, March 2, and members can have the exhibition to themselves all day Saturday, March 1. Read curator William Robinson's article on page 4 to learn all about this revelatory exhibition. In April, "Van Gogh Week" features a curator's lecture and a symposium bringing together art historians and medical professionals to discuss the artist's much-opined-about health issues.

The following weekend we open *Treasures on Paper from the Collection of the Cleveland Museum of Art*, which offers a rare opportunity to see many stars of the museum's great prints and drawings collection on view all at once. Their light-sensitive nature means that these objects spend most of their time in dark, climate-controlled storage. Our two curators in charge of those collections, Jane Glaubinger and Heather Lemonedes, have co-written the article that begins on page 6. Jane then offers one more brief article, on *Our Stories*, a focus show featuring prints from the museum collection by African American artists.

At the end of March, we open a show of Lois Conner's remarkable photographs of Beijing, China; curator of photography Barbara Tannenbaum will write about that exhibition in the May/June magazine.

Since 2010, the March/April issue of our magazine has featured a selection of highlights from the previous year's acquisitions, and that tradition continues with a

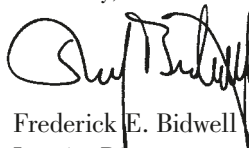
long article beginning on page 12, with curators offering brief comments about key acquisitions from 2013.

The final feature, on page 28, is a team-written story by chief information officer Jane Alexander, director of education and interpretation Caroline Goeser, and director of design and architecture Jeffrey Streaan, about Gallery One—its technology, the interpretive and educational goals, and the design of its architectural spaces and interactive interfaces. Gallery One has garnered numerous awards and international media attention. Learn about the innovative collaborative process that brought the ambitious project to fruition.

We're in the thick of the performing arts season, with a Flamenco festival, a mini-series of concerts rooted in the music of the Indian subcontinent, and an appearance in our Masters of the Violin series of the great soloist Midori—plus concerts at the Transformer Station and chamber music in the galleries. As we have done for many years, the museum is sponsoring a movie at the Cleveland International Film Festival (see page 35), and don't miss films showing here at the museum, including a pair of Flamenco films and a mini-series built around the relationship between Vincent Van Gogh and his brother Theo.

Last but not least, I remind you that the building project is complete, so come enjoy your new new museum.

Sincerely,



Frederick E. Bidwell
Interim Director

CLEVELAND ART

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Questions? Comments?

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Mount Fuji Rising above Clouds c. 1913. Yokoyama Taikan (Japanese, 1868–1958). Pair of six-fold screens (left screen), color on gold-leafed silk; 187.2 x 416.3 cm. Tokyo National Museum A-10533

COVER

Two half-images by Vincent van Gogh
LEFT: The Postman Joseph Roulin February–March 1889. Oil on canvas, 65 x 54 cm. Collection Kröller-Müller Museum, Otterlo, the Netherlands 103.101.
RIGHT: Portrait of Joseph Roulin March 1889. Oil on canvas, 64.4 x 55.2 cm. Museum of Modern Art, New York, Gift of Mr. and Mrs. William A. M. Burden, Mr. and Mrs. Paul Rosenberg, Nelson A. Rockefeller, Mr. and Mrs. Armand P. Bartos, The Sidney and Harriet Janis Collection, Mr. and Mrs. Werner E. Josten, and Loula D. Lasker Bequest (all by exchange)

Remaking Tradition: Modern Art of Japan from the Tokyo National Museum Through May 11, Smith Exhibition Hall. Drawn exclusively from the holdings of the Tokyo National Museum, the exhibition explores how Japanese artists responded to the societal changes attending Japan's modernization.

Organized by the Cleveland Museum of Art and the Tokyo National Museum.



Van Gogh Repetitions March 2–May 26, Smith Exhibition Gallery. This groundbreaking exhibition examines the art of Vincent van Gogh through a study of what he described in his letters as “répétitions.”

BakerHostetler

Our Stories: African American Prints and Drawings Through May 18, Pollock Focus Gallery. Works on paper explore the social, political, and cultural concerns of African American artists like Romare Bearden, Jacob Lawrence, Martin Puryear, and Kara Walker from the 1930s until today.

Treasures on Paper from the Collection of the Cleveland Museum of Art March 9–June 8, prints and drawings galleries. Examine the museum's connoisseurship in this showcase of more than 70 of the finest prints and drawings from the 15th to the 19th centuries.

Hank Willis Thomas Through March 9, photography gallery and through March 8, Transformer Station. Thomas uses photography, video, the web, and installations to examine how history and culture are framed.

Beijing: Contemporary & Imperial: Photographs by Lois Conner March 30–June 29, photography gallery. Photographs of the ruins of the Garden of Perfect Brightness are juxtaposed with images of contemporary Beijing.

Made possible in part by a gift from Donald F. and Anne T. Palmer.

Luxuriance: Silks from Islamic Lands, 1250–1900 Through June 22, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.

The Netherlandish Miniature, 1260–1550 Through December 7, gallery 115. Works of the later Middle Ages from the CMA collection.

Ai Weiwei: Circle of Animals/Zodiac Heads Extended through March 16, atrium. Chinese zodiac sculptures engage political and cultural history.

Organized by the Cleveland Museum of Art and AW Asia, *Ai Weiwei* has been made possible in part by the E. Rhodes and Leona B. Carpenter Foundation.

 **PNC BANK**



Char and
Chuck Fowler



Forbes, Fields & Associates Co., L.P.A.
ATTORNEYS AT LAW

Van Gogh Repetitions

The artist often repeated himself, but rarely redundantly

This is the first exhibition to focus exclusively on Vincent van Gogh's practice of painting closely related versions of his own compositions. To balance the excessive emphasis on psychobiography that permeates the literature, not to mention how films and popular media typically portray the artist, the exhibition combines technical analysis of his paintings with a close reading of his letters to offer a deeper understanding of how and why he produced the works he called *répétitions*. Research for the exhibition was conducted by two teams, each combining curatorial with conservation expertise. Researchers quickly arrived at two conclusions: (1) Van Gogh's practice of painting repetitions was far more extensive and vital to his creative process than many people realize; (2) contrary to the deeply ingrained perception of Van Gogh as an artist who always painted before nature in a flash of emotional excess, his approach to the creative process was often more deliberate, controlled, and conceptual than the popular stereotype suggests.

Van Gogh painted at least 25 series containing repetitions, and some series feature five or more variations on the same composition. Despite the extensive amount of literature devoted to the artist, considerable disagreement exists over the question of how he produced his repetitions. Nor is there clarity on the issue of which works belong to this genre. Researchers also discovered the repetitions are deeply entwined with attribution issues, a problem that has plagued Van Gogh scholarship for nearly a century. Experts speculate that there may be as many as 45 forgeries in the artist's catalogue raisonné. What often goes unnoticed is how many of the questioned works belong to a repetition series. When differences in technique or quality exist among closely related works in a repetition sequence, or when a work lacks a secure provenance, doubts can arise about its authorship. A lack of understanding about how Van Gogh conceived and painted repetitions has contributed to these disputes. While the exhibition's focus is not on attribution questions, the issue is addressed when appropriate.

Although casual observation may suggest that the repetitions are mere duplicates of the first version, closer inspection reveals that a more complex relationship often

exists among works in a given series. Van Gogh once wrote of feeling overwhelmed with emotion when painting before nature.¹ The situation changed once back in the studio, where he could use his *études d'après nature*, as he typically called a first version, as the source for producing a more restrained, clarified version. Van Gogh's letters confirm that he often painted repetitions to refine a composition. "Today I started work on a third *Berceuse*," he wrote to his brother Theo in January 1889, ". . . as I seriously have the desire to be correct."² That summer, he offered another rationale for making multiple versions of a composition: "You have to do several of them before you find a whole with character."³

Van Gogh's practice of painting carefully constructed repetitions confronts the clichéd view of the artist as a madman wildly slashing at his canvases in an explosion of overheated emotion. Despite the evidence to the contrary, even recent biographers seem irresistibly drawn to perpetuating a sensationalized view of Van Gogh as an artist who painted with the blind flurry of an idiot-savant. Where does this perception come from, and how can we reconcile it with the remarkably sensitive and intelligent artist we encounter in his paintings, drawings, and letters?

Perhaps no one was more responsible for sensationalizing the tragedy of Van Gogh's personal life than Paul Gauguin. After declaring in a published article that both Van Gogh brothers were "mad," Gauguin launched into his account of Vincent's mental collapse on December 23, 1888, how he sliced off an ear, placed it in an envelope, and handed the package to a prostitute in a café. This lurid story has gripped the public imagination ever since. The publication of Van Gogh's letters only fed the fire. Between 1893 and 1913, excerpts from the artist's letters appeared in literary reviews, popular magazines, and books, including publications in Dutch, English, French, German, and Russian. Growing fascination with the artist's enigmatic illness contributed to an explosion of newspaper stories, biographies, psychiatric studies, and plays.

But what have we really learned about Van Gogh's art from this brouhaha? One of the most persistent mes-



EXHIBITION Van Gogh Repetitions

March 2–May 26,
Smith Exhibition
Gallery

Transmitted light,
infrared reflectograph of *The Postman Joseph Roulin*, 1888. Detroit Institute of Arts (Paul Cooney, Conservation Specialist, Imaging)

**Madame Roulin
Rocking the Cradle
(La Berceuse)**

January 1889.
Vincent van Gogh
(Dutch, 1853–1890).
Oil on canvas; 92.7
x 73.8 cm. Art
Institute of Chicago,
Helen Birch Bartlett
Memorial Collection
1926.200

**Lullaby: Madame
Augustine Roulin
Rocking a Cradle
(La Berceuse)** Feb-
ruary–March 1889.
Vincent van Gogh.
Oil on canvas; 92.7
x 72.7 cm. Museum
of Fine Arts, Bos-
ton, Bequest of
John T. Spaulding
45.548



sages is that Van Gogh always worked frenetically and impulsively, as if barely able to control himself. Yet, passages in Van Gogh's letters offer glimpses into the more thoughtful, conceptual side to his creative process. In April 1885 he wrote of painting the final version of *The Potato Eaters* largely from memory and imagination: “I let my own head, in the sense of *idea* or *imagination*, work, which isn't so much the case with *studies*, where no creative process *may* take place.”⁴

From his earliest years as an artist, Van Gogh assiduously worked at improving his technical skills, not only by recording endless studies from life, but also by making careful copies after works by other artists and from exercise manuals. He transferred the same zeal for self-improvement to his own compositions by methodically adjusting, reworking, and refining them through the repetition process. In the summer of 1888, he offered this explanation for working on multiple canvases at a time: “At the moment I have something like an exhibition at my place, in the sense that I've taken all the studies off the stretching frames and have nailed them to the wall to finish drying. You'll see that when there's a large number of them, and we make a choice among them, it will come to the same thing as if I'd studied them more and worked on them longer. Because to do a subject over and over again on the same canvas, or on several canvases, amounts, in short, to the same degree of seriousness.”⁵

This is a far more accurate image of Van Gogh as an artist than the caricature of him standing in a field, slashing wildly at a canvas as the wind knocks him

about, just before he loses his mind, swallows his paints, and washes them down with turpentine. Unfortunately for those who would prefer a more balanced view of the artist, the caricature has served as a gold mine for authors and filmmakers deeply invested in overemphasizing Van Gogh's mental condition. No doubt, he endured a combination of physical and psychological disorders, most commonly attributed to either temporal lobe epilepsy or manic-depressive illness. “He suffered from medical crises that were devastating,” Dr. Wilfred Arnold, a noted specialist cautions, “but in the intervening periods he was both lucid and creative.”⁶

This exhibition offers insights into the more deliberative side of Van Gogh's art by examining the repetitions he made during his periods of lucidity and creativity. The exhibition features paintings and drawings dating from the artist's early years in the Netherlands to his final months at Auvers-sur-Oise. An essay in the accompanying catalogue investigates the origins and meaning of the term *répétition*. The works themselves are examined in a series of thematic essays, accompanied by analytic studies of the materials and techniques he used for producing them. These studies have broad implications for understanding both Van Gogh's working methods and his conceptual approach to the creative process. While it was never possible to resolve every outstanding question about the repetitions, bringing key issues to the fore will hopefully open a path toward a more meaningful and accurate assessment of this remarkably complex artist. 🏠

**OPENING
EVENTS**

**Open to Mem-
bers Only** 4:00
Friday, February
28

**Free Public
Lecture: George
Shackelford** 7:00
Friday, Febru-
ary 28

**Members
Preview Day**
Saturday, March 1
Exhibition free
to members, but
timed tickets are
required.

ENDNOTES

1 Vincent van Gogh to Albert Aurier (Saint-Rémy, letter 853), February 9 or 10, 1890.

2 Vincent to Theo van Gogh (Arles, letter 744), January 30, 1889.

3 Vincent to Theo van Gogh (Saint-Rémy, letter 789), June 9, 1889.

4 Vincent to Theo van Gogh (Nuenen, letter 496), April 28, 1885. The italicized words were underlined by Van Gogh in the original text.

5 Vincent to Theo van Gogh (Arles, letter 648), July 24 or 25, 1888. Slight changes have been made in punctuation for clarity.

6 Wilfred Niels Arnold, “The Illness of Vincent van Gogh,” *Journal of the History of Neurosciences* 13 (2004): 22.

Treasures on Paper

The crème de la crème of the museum's prints and drawings collection is now on view

EXHIBITION Treasures on Paper from the Collection of the Cleveland Museum of Art

March 9–June 8,
prints and draw-
ings galleries

Study for the Nude Youth over the Prophet Daniel

1510–11. Michelan-
gelo Buonarroti
(Italian, 1475–1564).
Red and black
chalk; 34.3 x 24.3
cm. Gift in memory
of Henry G. Dalton
by his nephews
George S. Kendrick
and Harry D. Kend-
rick 1940.465.a

Since its founding in 1916, the Cleveland Museum of Art has built its collection with an emphasis on the quality, rarity, and significance of individual works of art. The collection of prints and drawings—among the best in the United States—reflects these principles. This legacy of collecting and connoisseurship unfolds for viewers in *Treasures on Paper*, which showcases more than 70 of the museum's finest European and American prints and drawings from the 15th to 19th centuries.

Masterpieces such as a series of 50 15th-century engravings hand-colored in gold by the Master of the E-Series Tarocchi that illustrate a philosophical hierarchy of the universe, and a dazzling watercolor of horses fighting by the young Romantic artist Théodore Géricault, helped lay the foundations of the museum's collection in the 1920s, and the tradition of acquiring beautiful, rare, historically significant prints and drawings has continued into the 21st century. An extremely rare impression

of *The Rabbit Hunt*, the only print Peter Bruegel the Elder etched himself, became a crown jewel of the collection of Dutch and Flemish prints in 2009, and in 2011 a minutely detailed watercolor of the Roman campaign by Carl Ludwig Hackert joined the growing collection of 18th-century *plein air* landscapes. Magnificent gifts from generous benefactors have immeasurably enriched the collection. Albrecht Dürer's iconic *Four Horsemen* from *The Apocalypse* was acquired for the museum by the Print Club of Cleveland in 1932, and one of Michelangelo's red chalk studies for the Sistine Chapel ceiling was given by George S. Kendrick and Harry D. Kendrick in memory of their uncle Henry G. Dalton in 1940.

One of the highlights of the print collection is a significant group of 15th-century woodcuts and engravings, extremely rare material that is unusual for an American museum. The first carved woodblocks were printed on textiles or vellum (like Lucas Cranach the Elder's *Christ on the Cross between the Virgin and St. John*) until a steady supply of paper finally became available around 1400. These early woodcuts usually illustrate religious subjects for the spiritual edification of a mostly illiterate public. Produced by anonymous craftsmen, these simple, direct images provide a means for an intimate dialogue between the individual and the holy figure depicted. Woodcuts were pasted onto altarpieces and walls to be used for personal devotion and, since they were invested with near magical powers, were sewn into clothing and placed in books and other personal objects for protection.

A majestic composition, the museum's German *Pietà* woodcut (about 1460) was probably inspired by three-dimensional sculptures of the subject. Printed on a full sheet of paper (only about 20 northern single-image woodcuts survive), the *Pietà* was hand-colored with watercolor. Remnants of adhesive on the verso and holes caused by insects suggest that it was pasted inside the cover of a book which preserved it. Extraordinary for its large size, fresh color, and good state of preservation, this is the only known impression of the image.

Secular imagery appears in works such as *The Lovers*, an engraving by Wenzel von Olmütz after the Housebook Master. *The Lovers* is related to representations of the garden of love, a popular setting for romance



A Fisherman's Daughter 1873. Winslow Homer (American, 1836–1910). Watercolor and gouache over graphite; 24.2 x 32.9 cm. Purchase from the J. H. Wade Fund 1943.660



in chivalric literature, and depicts the ideal of courtly love as a noble and inspiring relationship distinguished by faithfulness and mutual devotion. Although a tankard of wine and a cup sit in a cooler at right (wine is often associated with lust) and a vine culminates in two flowers that interlock suggestively above the couple, they are shy and the mood is one of thoughtful reverie. This decorous intimacy is reinforced by the lapdog, which traditionally symbolizes fidelity; the carnations, a flower that connotes purity and is frequently used in art as a token of betrothal; and the lidded jug, a reference to chaste love.

Wenzel produced careful copies of the work of other printmakers, especially the Housebook Master, Martin Schongauer, and Albrecht Dürer. In the 15th century little value was placed on artistic originality and thus no stigma was attached to the imitation of one artist by another. *The Lovers* was first executed by the Housebook Master, but only two mediocre impressions of the print are known. Wenzel's faithful copy, which preserves the subtle psychology of love and devotion of the original, is also extremely rare; six impressions are extant, but only one is as fine as the museum's.

Antonio del Pollaiuolo, a renowned Florentine painter, sculptor, draftsman, and goldsmith, was admired for his dynamic and expressive portrayal of the human figure. Multi-talented, he realized numerous projects but only a relatively small number of his works survive. He is celebrated for his printed masterpiece, *Battle of the Nudes* from 1470–80, which is among the largest of all 15th-century Italian engravings and perhaps the earliest to be signed with the full name of the artist who designed and executed it. The only known impression of the engraving's first state, before the plate was re-engraved and printed with a more densely pigmented and blacker ink, the museum's silvery impression is one of the great masterworks of European art.

The museum's set of 50 tarocchi cards, engraved by the Master of the E-Series Tarocchi, are also silvery in appearance. Perhaps printmakers were mimicking the delicate gray lines attained in silverpoint drawings, popular beginning in the 15th century and exemplified by Raphael's *Studies of a Seated Female, Child's Head, and Three Studies of a Baby* from about 1508. The sharp end of a metal stylus—often made of silver—leaves a deposit that oxidizes when drawn across a sheet coated with a mixture of

lead white and ground bone or eggshell mixed with glue. This example, where the ground was tinted rose, is from Raphael's "pink sketchbook" comprising ten drawings of the mother and child of roughly equal size. The small format of the sheets would have enabled the artist to carry the notebook as he traveled from Florence to Rome in 1508.

Another of the greatest artists of the Italian Renaissance, Michelangelo spent much of his early career planning and executing frescoes on the vast ceiling of the Sistine Chapel in the Vatican. *Study for the Nude Youth over the Prophet Daniel*, a red and black chalk study of 1510–11, was preparatory for one of the 20 athletic male nudes, known as *ignudi*, who act as supporting figures located at each corner of the Old Testament scenes painted down the center of the ceiling. Michelangelo devised the positioning of the *ignudi* in red chalk drawings before beginning to paint each section of wet plaster. The energy and monumentality of the drawn figure, whose body extends beyond the sheet, suggest the heroic athleticism of the master's sculpture.

German artists also pursued figure drawing. Albrecht Dürer's 1507 *Arm of Eve*, an exquisite chiaroscuro drawing executed in gray and black wash and heightened with white gouache on blue paper, is the only surviving preparatory study for the life-size panels of Adam and Eve in the Museo del Prado, Madrid. With extraordinary economy of means, Dürer suggested the grace and balance of the complete human form in this composition of a disembodied arm and hand. His fine draftsmanship is also apparent in the woodcut *The Four Horsemen* from *The Apocalypse*, which illustrates the last book of the New Testament, the Revelations of St. John the Divine. The first horseman, with a bow and crown, has the power to conquer; the second, with a sword, to take peace from the earth; the third, with scales, represents justice; and the fourth, on a sickly pale horse, is Death followed by Hell. In this most powerful image, Dürer suggests vigorous momentum through the windblown clothing of the riders, the windswept clouds, and the figures trampled under the hooves of the approaching horses.



The Lovers (after the Housebook Master) about 1490. Wenzel von Olmütz (Bohemian, active 1400–about 1500). Engraving; 16.9 x 11.3 cm. Purchase from the J. H. Wade Fund 2010.262



The Aqueducts at Caserta 1789. Carl Ludwig Hackert (German, 1751–1798). Gouache with graphite underdrawing; 42.3 x 64.1 cm. Norman O. Stone and Ella A. Stone Memorial Fund, acquired in honor of Alfred M. Rankin Jr. in recognition of his service as President of the Board of Trustees of the Cleveland Museum of Art (2006–2011) 2011.116

In northern Europe, the 17th century is dominated by Rembrandt, another multi-talented artist who excelled at both painting and printmaking. An experimental and innovative printmaker, Rembrandt was the first to execute works in pure drypoint on the monumental scale of *Christ Crucified between the Two Thieves* from 1653–55. Drypoint produces blurred lines and rich, velvety shadows but these effects are ephemeral since they decline rapidly as the plate wears. A limited number of rich impressions like the museum's fine example of the fourth state exist to demonstrate how Rembrandt redefined the expressive potential of printmaking. In the fourth state slashing strokes obscure the spectators that were visible in earlier versions, creating a tenebrous setting that focuses attention on Christ bathed in celestial light. Although drypoint is an inherently linear medium, Rembrandt also used it to obtain tonal qualities associated with painting. A literal illustration of Luke's description of the cataclysmic event, "and there was a darkness over all the earth," blackness becomes an active force that threatens to extinguish the light of Christ. *Christ Crucified* powerfully illustrates the pathos of Christ's sacrifice and demonstrates Rembrandt's passionate intensity and genius as a printmaker.

The exhibition also showcases the museum's outstanding collection of 18th- and 19th-century drawings. Several ambitious, highly finished views of the Italian countryside describe the evolution of the landscape as a genre distinct from figure painting. A sublimely beautiful vision of the Roman campagna by Claude Lorrain introduces the group. Although landscape had long been relegated to the status of mere background for history paintings, Claude's Arcadian visions elevated the status of landscape painting and influenced generations of artists throughout Europe and America. Works such as *View of the Acqua Acetosa* from about 1645 combine the artist's poetic sensitivity to natural phenomena with an ethereality that quietly revolutionized painting in the Western tradition.

One of Canaletto's views of Venice is among the museum's outstanding 18th-century landscape drawings. Meticulously finished works such as *Capriccio: A Palace with a Courtyard by the Lagoon* were immensely fashionable during the 18th century among wealthy aristocrats on the Grand Tour looking for souvenirs of their journey. The view is a fantasy, an amalgamation of architectural details and vistas of the city known as La Serenissima, The Most Serene. By the late 18th century, close observation had become crucial to landscape painters. The German brothers Jakob Philipp Hackert and Carl Ludwig Hackert were among the first artists to adopt the practice of drawing and painting *en plein air* in Rome. Johann Wolfgang von Goethe praised the brothers' work from nature: "In Rome at that time, it was unusual to draw from nature . . . least of all did one consider sketching and finishing a fairly large drawing from nature. The locals were all amazed when they saw the two Hackerts roaming the countryside with large portfolios, executing finished outline drawings in pen and ink, or, indeed, highly finished watercolors and even paintings entirely from nature." Initially influenced by the work of Claude Lorrain, Jakob Philipp Hackert became one of the most successful landscapists working in Italy, transforming the classical landscape tradition through his pursuit of painstaking detail.

Although utterly eclipsed by his famous brother, Carl Ludwig attempted to forge an independent career and specialized in gouache, watercolor made opaque by the addition of chalk with a binding agent, usually gum arabic, as exemplified by *The Aqueducts at Caserta*, 1789. The degree of finish, minute detail of the vegetation and rocks in the foreground, recession of space, and treatment of light are astonishing. For German artists of the period, attention to the smallest aspects of the natural world was a way of paying homage to the creations of God. Much more than a topographical view, *The Aqueducts at Caserta* embodies the Romantic vision of nature as the gateway to spiritual knowledge. The faithful rendering of his subjects was essential to Carl Ludwig's artistic practice, however. His inscription at the lower margin, "painted from nature," underscores the importance he placed on painting *en plein air*. Built between 1753 and 1762, the aqueduct was part of a 38-kilometer system that funneled water from Monte Taburno to the palace and park of Caserta in southern Italy. The gouache records a contemporary architectural feat as it simultaneously evokes classical antiquity, harking back once again to Claude Lorrain's idealized landscapes.

While the range of work in *Treasures on Paper* provides an overview of some of the most significant moments in the history of Western art, the work of a few especially celebrated artists is represented in depth. The exhibition

The Four Horsemen from The Apocalypse about 1498. Albrecht Dürer (German, 1471–1528). Woodcut; 39 x 28.1 cm. Gift of The Print Club of Cleveland 1932.313

features three watercolors by Winslow Homer, who created some of the most luminous and influential works in the history of the medium. As was typical of the artist, *A Fisherman's Daughter* and *Boy with Anchor* appear initially to address children at play in Gloucester, Massachusetts, America's busiest seaport; but a darker, more foreboding theme casts a shadow over the sunlit beaches. Fishing had become extremely hazardous during this period, with boats venturing ever further offshore to haul in large catches. The solemnity of the girls in *A Fisherman's Daughter* and the weighty anchor pointing out to sea in *Boy with Anchor* hint at the dangers the children will face when they reach maturity. The Adirondacks provided the setting for many of Homer's later watercolors. Like his work from Gloucester, the deceptively simple *Leaping Trout* alludes to the ultimate struggle between life and death.

Edgar Degas, one of the greatest draftsmen of all time, experimented with every conceivable graphic medium. *Treasures on Paper* includes a self-portrait and a sketch made in Italy during the artist's early 20s, as well as examples of his innovations in monotype and pastel.

The exhibition concludes with a group of *fin de siècle* works that point the way toward modern art. Visitors will see a rare, early watercolor by Vincent van Gogh



Evening, Melancholy I 1896. Edvard Munch (Norwegian, 1863–1944). Woodcut, hand colored with watercolor and gouache; 37.7 x 45 cm. Gift of Mrs. Clive Runnels in memory of Leonard C. Hanna Jr. 1959.82

made in Drenthe, a village in the northeastern Netherlands where the artist journeyed in order to paint a countryside unspoiled by the Industrial Revolution. Two works by Paul Gauguin also express disenchantment with the modern, urban world: a drawing of the head of a woman made on his first trip to Tahiti in 1891 and a rare impression of a woodcut from *Noa Noa*, a series of ten prints documenting his early years in Polynesia. A haunting self-portrait by Paula Modersohn-Becker foreshadows the alternately vibrant and stark effects achieved by the German Expressionists. A unique hand-colored impression of Edvard Munch's *Evening, Melancholy I* illustrates the pain of unrequited love. The woodcut depicts the artist's friend, the art critic Jappe Nilssen, sitting dejectedly on the shore of Åsgårdstrand, a fishing village south of Oslo, pining for his lover who has abandoned him in favor of a rival suitor. The subject exemplifies the universal themes that Munch consistently addressed in his art: love, attraction and union, jealousy and separation, illness, anxiety, and death. The reduction of the sea and beach into flat planes of unmodulated color verges on abstraction, looking ahead to the 20th century. 🏠

Our Stories

Reflections of the African American cultural heritage

EXHIBITION Our Stories: African American Prints and Drawings

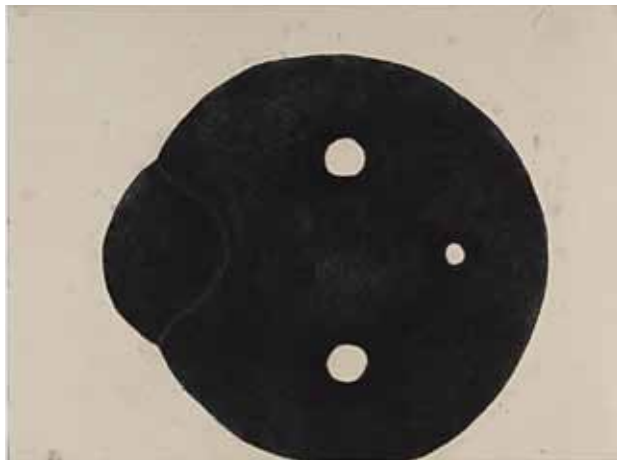
Through May 18,
Julia and Larry
Pollock Focus
Gallery

African American artists possess a unique perspective on their birthplace. Influenced by their heritage, black artists such as Elizabeth Catlett, Romare Bearden, Jacob Lawrence, and Charles White often examined the frustrations, aspirations, and ideals of a people seeking opportunity and equality. Catlett, three of whose grandparents worked as slaves, explained that her purpose was “to present black people in their beauty and dignity for ourselves and others to understand and enjoy and to exhibit my work where black people can visit and find art to which they can relate.” Like many African American artists she portrayed the downtrodden as a source of validation and strength and a means toward fighting oppression.

Artists favored a straightforward, realistic approach to depict themes introduced in the 1920s during the Harlem Renaissance, the first self-conscious cultural movement among people of color. African American history, racial pride, the effects of political and social

Sharecropper 1952
(printed 1970).
Elizabeth Catlett
(American, 1915–
2012). Linoleum cut;
45 x 43 cm. John
L. Severance Fund
1996.289

Untitled 1999.
Martin Puryear
(American, b. 1941).
Etching with chine
collé; 45.3 x 60.5
cm. John L. Sever-
ance Fund 2003.17



injustice, and the struggle for freedom are some of the topics explored in powerful, compelling images. Candid portrayals of daily life include scenes that emphasize the importance of religion and music in African American culture.

Because racial discrimination barred African Americans from many opportunities, they often first gained access to printmaking instruction and facilities in art centers sponsored by the Works Progress Administration/Federal Arts Project, which from 1935 to 1943 provided jobs for thousands of unemployed artists. The WPA/FAP also funded the hiring of teachers at com-



munity art centers like Karamu House in Cleveland, where Elmer Brown, Charles Sallée, William Smith, and Hughie Lee-Smith taught or studied. Their work documents the hardships of the Great Depression while revealing the vitality of black communities.

Contemporary African American artists no longer rely on social realism to tell their stories, but their work continues to reflect the legacy of suffering and inequality. While Glenn Ligon and Willie Cole mine black history and literature, producing powerful and provocative images, local artist Dexter Davis divulges the effects of a childhood inundated with violence, and Lorna Simpson and Ellen Gallagher scrutinize identity issues. Kara Walker, whose complex and often ambiguous view is controversial, uses black silhouettes to explore the idea that the weak accept the strong with benign passivity.

Although cultural heritage defines the concerns of most of the artists represented in the exhibition *Our Stories*, other black artists have been preoccupied with mainstream aesthetic issues, experimenting with abstraction and other innovative styles. Norman Lewis and Beauford Delaney, for instance, were making nonrepresentational works by the mid-1940s when Abstract Expressionism was also developing. Today Martin Puryear, primarily a sculptor, etches organic shapes similar to his constructions, while Clarence Morgan's prints reflect a totally intuitive approach. ■■■

ON THE ROAD



Art Ambassadors Interim director Fred Bidwell addresses a crowd in Tokyo to open the exhibition *Admired from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art*

PERSONAL FAVORITE

**Art and Nature**

Readers of this magazine have already seen some of Lyndhurst resident Stuart Pearl's photographs in an article published last July about the Fine Arts Garden. *The Cleveland Museum of Art: A Portrait* will be published this spring.

Stuart Pearl, IT engineer and freelance photographer This is my first time in the west glass box. I saw it many times from outside during the construction and wondered just what it would reveal once I finally set foot inside. In 2012, my friend Jennie Jones asked me to help her on a book project called *The Cleveland Museum of Art: A Portrait*. So for the past 15 months or so while Jennie was shooting mostly indoor galleries and areas typically hidden from the public, I was photographing outside, climbing snowdrifts,

skating across ponds, and hiking across dirt piles in an effort to create images that would give people a view they normally would not see.

What I really like about this new glass box gallery is how it puts the museum in the context of University Circle. You see the specific exhibit pieces but you don't lose sight of where you really are. Right now it's winter so you've got a wonderful juxtaposition of white fluffy snow behind the harder contours of the sculpture pieces that are on display. My initial reaction is to the strong contrast of our recent snowy weather against works of art that are from an area that is typified by verdant ground cover and lush rain forest. It transports your imagination. We're here in a gray Cleveland winter but the gallery launches you to other parts of the world.

I'm a fan of seeing sculpture and statuary under powerful lighting, so to me it's something new for the visual palette to see these Indian statues illuminated in this way—you're outdoors but indoors. The atrium is similar: both are new kinds of spaces in which our city can enjoy its art.

See works from Cleveland's collection in exhibitions around the world

Thomas Sully: Painted Performance, at the San Antonio Museum of Art through May 11, includes two Thomas Sully portraits from the Cleveland collection.

Venice: The Golden Age of Art and Music, at the Portland Art Museum (Oregon) through May 11, features Francesco Guardi's *Pontifical Ceremony in SS. Giovanni e Paolo, Venice, 1782*.

Yoga: The Art of Transformation is at the Asian Art Museum of San Francisco through May 25 before the exhibition comes to Cleveland June 22–September 7; it includes 10 works from the CMA collection.

Impressionist France: Visions of Nation from Le Gray to Monet, at the Saint Louis Art Museum March 16–July 6, includes a CMA painting by Narcisse Diaz de la Peña.

Admired from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art is in Japan at the Tokyo National Museum through February 23, then at the Kyushu National Museum July 8–August 31.

Picasso's Studio, at the Fundación MAPFRE in Madrid through May 11, features Cleveland's Picasso masterpiece *Bull Skull, Fruit, Pitcher*.

Gauguin: Matamorphoses, at the Museum of Modern Art in New York March 8–June 8, includes Cleveland's Paul Gauguin work *Noa Noa: Offerings of Gratitude (Maruru)*.

Lost Kingdoms of Early Southeast Asia: Hindu-Buddhist Sculpture, 5th to 6th Century, at the Metropolitan Museum of Art in New York April 14–July 27, features three works from the Cleveland collection.



پادشاه جهان

2013 Acquisitions

Highlights of works added to the collection during the past year

Amid all the flurry of activity around the completion of the renovation and expansion project, while the pace of exhibitions has stepped up as new display spaces have become available, as new event series such as MIX and Solstice have caught on and attracted ever-growing crowds, and through transitions in institutional leadership, the museum has continued steadily to pursue the core mission that has over the past 100 years built and constantly strengthened the foundation of one of the world's greatest art museums: collecting extraordinary works of art in order to preserve them and share them with the public. Acquisitions from 2013 are no exception, featuring major additions to the collection across many curatorial areas. The mission of adding to a collection that is already stellar points the museum's curators in the direction of seeking out singular objects that will not only fill gaps and hold up to the quality of the works around them, but will also bring something spe-

cial. A case in point is the manuscript illumination on the facing page, part of the most important acquisition of the year: one of the world's finest collections of court paintings from 16th- to 18th-century India, built over the course of a half-century by collectors Catherine and Ralph Benkaim. Another example is the photograph on page 16. Margaret Watkins's *The Kitchen Sink* is not only a striking composition, but also a wry and pointed commentary on the roles women of the time (just after World War I) were expected to fill.

Similarly distinctive qualities mark the acquisitions across the museum's collecting areas. In the following pages, curators offer brief discussions about some of the most significant works of art they discovered and ultimately brought into the museum's collection. Originating in Asia, Western Europe, Africa, and the Americas, the works selected here were made between 1600 BC and last summer. We are pleased to introduce them. ■■■

INDIAN AND SOUTHEAST ASIAN ART

An Illuminated Opening Page from the Emperor's Album with a Portrait of Emperor Alamgir 1640–55, portrait after 1658. Bichitr (Indian, active Mughal court mid-1600s). Opaque watercolor and gold on paper; 35.6 x 23.2. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection 2013.331

In December 2013 the Cleveland Museum of Art purchased one of the world's premier private collections of paintings made at the Islamic courts of the Mughal Empire and the Deccan in India. The collection, begun by the Beverly Hills entertainment lawyer Ralph Benkaim in 1961, was augmented and refined over the course of the next 51 years in partnership with Benkaim's wife, the art historian Catherine Glynn. Together they amassed one of the world's most important Indian painting collections, with each work selected to represent the genres, manuscripts, and albums that tell the complete story of court painting in India from the 16th to 18th centuries.

A different selection of paintings from the Benkaim collection will be on view every six months in the museum's new permanent galleries of Indian and Southeast Asian art. One of the first paintings on display is a *shamsa*, which means "sunburst" in Persian. This exquisitely hand-painted *shamsa*, never before published, depicts divine light through complex intertwining floral and abstract arabesque motifs. Originally the opening page of an album assembled for the

fifth Mughal emperor Shah Jahan, who ruled from 1627 to 1658, its pair, the final page of the album, is in the collection of the Metropolitan Museum of Art in New York. In the center is a portrait of the sixth Mughal emperor Alamgir, who deposed and imprisoned his father in 1658 and replaced Shah Jahan's portrait with one of his own. Alamgir went on to expand Mughal territory to its greatest extent, winning over the southern regions of the Deccan and ruling a stable and prosperous empire until his death in 1707. —Sonya Rhie Quintanilla, Curator of Indian and Southeast Asian Art





Savoyard Helmet about 1600–20. Italy or Germany. Blackened steel; h. 30.5 cm. Severance and Greta Millikin Trust 2013.50

The term “Savoyard helmet” is used today to evoke the elite cavalry units formed by Charles Emanuel I, Duke of Savoy (1580–1630). Charles Emanuel attempted to besiege the city of Geneva in 1602 by using such units wearing impressive armor and these *Todenkopf* (death’s head) helmets. The present helmet may once have been a trophy from this very battle. However, the style was later popularized throughout South Germany and Austria as well as northern Italy. The popularity of these helmets extended over roughly three decades, from about 1600 to 1630, the period when plate armor began to wane on the battlefield in the face of the increasing sophistication and lethality of firearms.

Such helmets were designed principally to withstand and protect the wearer from shot from the wheel-lock guns of the day, though their secondary function was to intimidate and terrify. Some Savoyard helmets feature grinning mouths and moustaches. The helmet originally would have been associated with a three-quarter cuirassier-type armor, similarly blackened in appearance. Because of the required material thickness, the weight of full plate armor limited its use in combat to the heavy cavalry. These cuirassiers would have been armed with a pair of wheel-lock guns and a sword. The helmet’s visual impact emanates from its black surface and visor in the shape of a stylized face with dark eyeholes, giving it a terrifying appearance.

Calyx (Chalice) 10th–11th century. Byzantium. Blood jasper (heliotrope) with gilt-copper mounts; h. 7.9 cm. John L. Severance Fund 2013.49

This small hardstone vessel takes the form of a bowl-shaped beaker that tapers slightly toward the base. It is crafted from jasper, a form of the opaque hardstone known as chalcedony. The stone appears in a variety of colors, but in this instance is a type known as “blood jasper,” which assumes a deep ruby red color. The stone features inclusions of gray, light green, and black that give a mottled appearance to the highly polished surface. Handsome gilt-copper mounts featuring a repeating lambrequin-type ornament enclose the vessel.

The museum’s calyx (or chalice) is an example of Middle Byzantine (843–1261) luxury products for which Byzantium was the envy of the European West during the Middle Ages. Hardstone vessels from this period are virtually unknown on today’s market. This calyx thus belongs to an exclusive and rare genre of object known through about 30 surviving examples, most of which are preserved in the Treasury of San Marco in Venice.

The Byzantines inherited their love of hardstones and their skill at carving them from the Romans. Since antiquity, hardstones were thought to possess special powers, both healing and apotropaic. The Byzantines embraced this same view of gems and hardstones and incorporated them into a new Christian context. Because of its deep red color, blood jasper was highly prized by the Byzantines, who saw it as a symbol of the blood of Christ. The original function of the vessel cannot be known with certainty. It may have assumed either a secular or a liturgical function; however, the use of blood jasper supports the view that the calyx functioned as a liturgical chalice. Chalices in Byzantine orthodoxy assumed multiple forms and sizes. Objects of this quality, material, and execution are typically associated with circles of the Byzantine court. Such objects were often gifted to churches. —Stephen Fliegel, Curator of Medieval Art



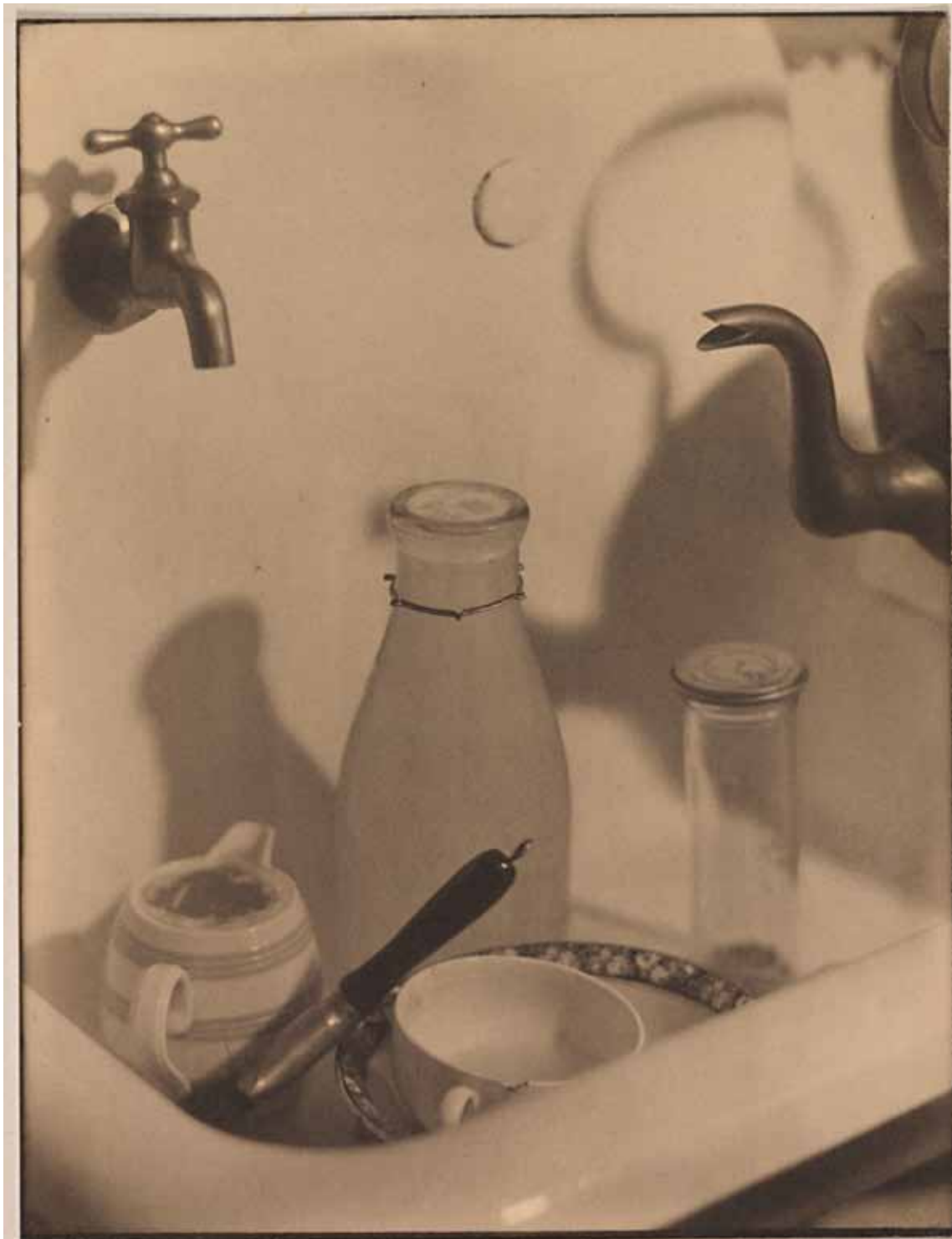
Towards Another Land 2012. Calligraphy by Hassan Massoudy (Iraqi, born 1944, lives in Paris). Text by Jalal ad-Din Muhammad Rumi (Iranian, 1207-1273). Pigments on paper; 74.9 x 54.9 cm. L. E. Holden Fund 2013.65

This masterful calligraphic work by the Iraqi artist Hassan Massoudy is composed of three distinctive types of Arabic script arranged in a dynamic composition. Large fluid Arabic letters with strong sweeping curves washed in opalescent turquoise both complement and contrast with the horizontal line of text written in his elegant version of angular kufic script. Translated, it reads: "Towards another land—a country where only light reigns," written by the renowned Iranian poet popularly known as Rumi. The third script, with a cloud-like appearance, floats in the mountainous form as a harmonious transition between the contrasting scripts.

Massoudy grew up in southern Iraq. Because images were prohibited, he practiced calligraphy as a youngster. In 1961 he traveled to Baghdad to apprentice with several calligraphers and dreamed of studying art, but political events and the ensuing dictatorship dashed his plans. Disheartened, Massoudy immigrated to Paris in 1969 and studied figurative painting at the École des Beaux-Arts. Calligraphy, however, became increasingly prominent in his art. Instead of following traditional classical styles of Arabic calligraphy written with deep brown ink, Massoudy developed his own distinctive style and introduced a masterful use of vibrant colors in his compositions. He has incorporated his calligraphy with dance, music, and poetry in performance art.

—Louise W. Mackie,
Curator of Islamic Art
and Textiles





The Kitchen Sink 1919. Margaret Watkins (Canadian, 1884–1969). Palladium print; 21 x 16.5 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2013.56

“A record of slovenly housekeeping and an exemplar of splendid technique” was how one juror described Margaret Watkins’s *The Kitchen Sink*. Now an icon of Canadian photography, Watkins’s most famous domestic scene was created in New York where she studied and then taught at the Clarence White School of Photography. By 1925 the image had been exhibited not just there but also in London, Paris, San Francisco, Osaka, Kyoto, Tokyo, and Java.

The Kitchen Sink was created on the cusp of, and may have contributed to, the transition from pictorialism to modernism in American photography. This vintage palladium print exemplifies the pictorialist printing style, characterized by

soft focus and a subtle, subdued tonal range. Its composition, however, is radically modernist: an off-center world of odd angles and subtle disruptions.

Totally revolutionary are Watkins’s admission of realism and proto-feminism into the aestheticized atmosphere of the photographic still life. Her artfully placed objects nonetheless depict a casual, everyday scene: the as-yet unwashed remnants of teatime or breakfast. Soapy water made slightly opaque by a bit of milk, a chipped cup—this scene suggests the use and consumption that have occurred, and the housework that remains to be done. We instinctively know it is Watkins’s sink, and that her hands will wash, dry, and put away the dishes. The dishes are more than just compositional elements; they also reflect the reality of everyday housework—women’s work. —Barbara Tannenbaum, Curator of Photography

Side Chairs c. 1775–90. Attributed to John Townsend (American, 1732–1809.) Mahogany; 39 x 24 x 18 cm each. Gift of Harvey Buchanan in memory of Penelope Draper Buchanan and Dorothy Tuckerman Draper 2013.97.1–2

Furniture attributed to John Townsend is perhaps the most highly prized and sought after in American colonial furniture. These two side chairs can be comfortably attributed to Townsend based on their stylistic associations to known Townsend works, such as cross-hatching in the crest rail, padded front feet, tapered stretchers, and other construc-

tion features peculiar to Townsend's workshop. This attribution is further strengthened by the fact that they have descended in the same family since their original purchase by Oliver Wolcott Sr., owner of the CMA's desk and bookcase also strongly attributed to Townsend. They are exceptionally beautiful forms and together with the desk and bookcase, they make a rare ensemble representing the finest craftsmanship from Newport, Rhode Island. —Stephen Harrison, Curator of Decorative Art and Design





Portrait of Violinist Jean Vidal (1789–1867) 1808. Adrien Victor Auger (French, 1787–1854). Black and gray chalk, with touches of white chalk; image: 75.4 x 54.1 cm. John L. Severance Fund 2013.47

Virtually unknown today, Adrien Victor Auger was among a generation of artists trained in the atelier of Jacques-Louis David (1748–1825), who championed a neoclassical style of painting characterized by rigorous contours, sculpted forms, and polished surfaces. Rendered with exquisite control and meticulous shading, this drawing reflects the exacting training in draftsmanship that David insisted upon for his students. The portrait depicts the 19-year-old

violinist Jean Vidal wearing a black frock coat and white stockings, leaning against a music stand and holding a violin with calculated ease. The decorative frieze of muses alludes to classical legacies of the past.

The drawing stands at the crossroads of the 18th and 19th centuries, combining neoclassical formality with premonitions of Romanticism that would mature in the 1810s and 1820s. This uncluttered, stylized composition is almost severe in its simplicity; its scale and perspective from below emphasize the musician's commanding presence. Auger's depiction of Vidal's direct gaze, tousled hair, sensual features, and youthful bravado are in keeping with the Romantic ideal of the poetic genius.



The Triumph of Neptune about 1766. Charles Joseph Natoire (French, 1700–1777). Watercolor with black chalk on two sheets; mounted: 34 x 44 cm. Severance and Greta Millikin Trust 2013.48

Charles-Joseph Natoire was one of the most important practitioners of the Rococo and among the greatest draftsmen of the French school in the 18th century. In 1751, after 20 successful years in Paris producing decorative schemes for châteaux, tapestry designs, altarpieces, and portraits, Natoire was appointed as director of the Académie de France in Rome where he remained for the rest of his life. In Italy, Natoire turned increasingly to drawing, making copies after old masters (a lifelong practice for the artist) and landscapes *en plein air*.

Natoire's drawings were highly prized during his lifetime, as now, for their exquisite range of effect and variety and delicacy of touch. This extraordinarily fresh watercolor shows the artist at the height of his powers as a draftsman and colorist and exemplifies the fluid sensuality of his late style. The composition was based on a fresco by the French painter Guillaume Courtois, known as Il Borgognone (1628–1679), that decorates the vaulted ceiling in the Sala dell'Acqua in the Palazzo Doria-Pamphilj in Valmontone. Classical subjects inspired some of Natoire's most exemplary work. Here, Neptune is depicted as a powerful bearded figure holding his special attribute, the trident, a three-pronged spear with which he shakes the earth, raises tempests, and calms the sea. He rides a horse-drawn chariot, accompanied by a dolphin, his son Triton at the left who uses a shell as a trumpet, and the gods Nereus and Oceanus. —Heather Lemonedes, Curator of Drawings

London Types 1898. William Nicholson (British, 1872–1949). Complete set of 13 woodcuts hand-colored with watercolor. Deluxe edition, published by William Heinemann, London and R. H. Russell, New York, 1898

Beef-eater Sheet: 50.2 x 49.6 cm. Gift of the Print Club of Cleveland 2013.87.4

Barmaid Sheet: 50.5 x 49.5 cm. Gift of the Print Club of Cleveland 2013.87.13

William Nicholson began to make woodcuts about 1890 but truly exploited this technique after meeting the publisher William Heinemann in 1896. The two of them collaborated on several sets of prints over the next few years: *An Alphabet*, *An Almanac of Twelve Sports*, *London Types*, and *Twelve Portraits*, which all met great acclaim. The woodcuts were hand-colored in watercolor by Nicholson and published in small, deluxe editions. Then the designs were transferred to lithograph plates and printed in color in huge, inexpensive editions. Although the museum's collection contains many examples of the lithographs, these are the first of the hand-colored woodcuts to be acquired. This set of *London Types*, in such good, unfaded condition, even in the original portfolio with the booklet containing poems about each print by W. E. Henley, is a rare find. The charm-



ing scenes of characters typical of 1890s London were influenced by nontraditional aspects of *ukiyo-e*, Japanese color woodcuts, using a limited color scheme, simplified forms, and figures silhouetted against solid backgrounds that flatten space. —Jane Glaubinger, Curator of Prints





Perseus' Last Duty 1949. Max Beckmann (German, 1884–1950). Oil on canvas; 89.4 x 142 cm. Gift of Mrs. Henry White Cannon by exchange 2013.7

A leading figure in the German Expressionist and New Objectivity movements, Max Beckmann is widely regarded as one of the most important artists of the 20th century. Yet he maintained a certain distance from organized groups, preferring to remain a fiercely independent voice, never veering into complete abstraction, always insisting on his own highly personal style and complex system of cryptic symbolism. By recently acquiring Beckmann's *Perseus' Last Duty* of 1949, a major allegorical composition, the Cleveland

Museum of Art has added a powerful anchor to its German Expressionist collection and significantly enriched its presentation of 20th-century art. Beckmann painted *Perseus' Last Duty* in New York the year before his death. The powerful forms and shocking, enigmatic subject are typical of his finest works, which are often impossible to interpret in any straightforward, conventional manner. While Beckmann's precise intentions are difficult to decipher, the painting suggests a commentary on the human propensity toward violence and cruelty—forces that erupted with unprecedented furor in the modern age. —William Robinson, Curator of Modern European Art



My Heart is the Universe 2000s. Irene Chou (Zhou Luyun; Chinese, 1924–2011). Ink, color, and acrylic on silk; 63.5 x 95.9 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2013.33

The idea that the heart and mind is the supreme ultimate that contains the whole universe became the essence of Irene Chou's late series, as demonstrated by this work inspired by two lines written by the Southern Song Chinese philosopher Lu Jiuyuan (1139–1192): "The universe is my mind, and my mind is the universe." Broad brushstrokes charged with a powerful burst of energy communicate a feeling of exhilaration. Splattering ink creates a flurry of textural effects, like ice-drops striking on the painting's surface. The suffused ink washes combine with the brilliant

green to create a depth of infinite space—a symbolic depth from one's heart and mind, according to the artist. In the midst of this infinite depth is a small modulated sphere, or what Chou regarded as "the inner self," which is a hallmark of her art. Meticulous dotting to the sphere provides the vehicle for intense concentration. The sphere echoes with the red disc and red veins in an abstract composition—symbols for the artist's communion with the cosmic system.

Chou belonged to a distinct generation of Chinese modernist artists who made significant contributions to the Hong Kong art scene. In 1992, after sustaining a stroke, Chou migrated from Hong Kong to Brisbane in Australia, where she continued her artistic activity until her death in 2011. —Anita Chung, Curator of Chinese Art



Woman's Skirt 1875–1925. Central Africa, Democratic Republic of the Congo, Mbuun people. Raffia palm fiber; 73.7 x 102.9 cm. Alma Kroeger Fund 2013.5

Only a handful of examples of women's skirts or hip-wrappers of this type have been recorded to date. Typically hidden from view, such skirts were only rarely worn. They likely served as heirlooms or were possibly part of a woman's dowry. Assembled from multiple, separately woven panels of undyed raffia palm tree fibers, this skirt shows embroidery patterns made with black fibers on its seam and its lateral borders. Both the weaving and the embellishment were done by men. Diamond and serpentine forms, explored in positive and negative, are the most typical motifs in the Mbuun repertoire and have symbolic and cosmological meaning, typically identified as representations of reptilian clan ancestors. Such embellishments also appear on the rare examples of Mbuun wood carving, including staffs and cups. In times past, the same designs were also seen in women's scarifications. This textile was brought back from Africa by the Belgian colonial Emile Lejeune (1883–1920), who was stationed in the then Belgian Congo between 1905 and 1920.

Feast Ladle possibly late 1800s or early 1900s. Guinea Coast, Côte d'Ivoire or Liberia, Dan people. Wood, cord; h. 57.3 cm. Severance and Greta Millikin Trust 2013.52

Human-shaped ladles carved from wood, rendered with a stylized female lower body and slightly bent legs, appear to be a creation

unique to the Dan people, a population of farmers living in the border region between northeastern Liberia and adjacent Côte d'Ivoire. The sculptures are characterized by their detailed anatomical features, including strong, muscular calves and toes with marked nails. They are also often adorned with intricate imitations of body scarifications.

An emblem of status and rank, a Dan feast or dance ladle was the prized possession of a distinguished married woman who had been given the title *wunkirle* in recognition of her talents as a farmer and her exceptional generosity and hospitality. Of the different local names for the object type, *wa ke mia* refers to the ladle's association with a so-called Feast of Merit or Cow Feast. One of a *wunkirle*'s most demanding responsibilities was to act as one of the hostesses of such a grand feast. Along with other women holding the same title, she was expected to prepare food for a large number of guests, including foreigners who had come from far away to attend.

On this occasion the ladle in her possession served as the embodiment of a spirit that assisted her in the undertaking. The various women holding the *wunkirle* title and their assistants paraded and danced during the feast, brandishing their ladles filled with rice grains and small coins in their hands while singing a refrain in a strident voice. The museum's Dan ladle was field-collected by Pierre-Paul Grassé (1895–1985), an eminent French zoologist and expert on termites, during his very first scientific expedition in Africa in 1934.

—Constantine Petridis, Curator of African Art



Carved Bowl 1600–300 BC. Mesoamerica, reportedly the Tepecoacuilco River Valley, Guerrero, Olmec style. Stone (travertine), traces of red pigment (iron oxide); 13.3 x 23.5 x 10.2 cm. John L. Severance Fund 2013.29

The Olmec style, Mesoamerica's earliest complex art style, saw its most monumental and refined expression on the Gulf Coast of Mexico, where the Olmec built several important centers filled with architecture and stone sculptures renowned for their precocious realism. The style is also famous for many exquisite small-scale objects found both within and outside of the Gulf Coast heartland, including a very accomplished corpus of fine vessels that elites presumably used during political and religious ceremonies. These vessels range from beautifully realized containers in the shapes of animals to elegant examples like this carved bowl, the elliptical, pinched form of which may refer to a

squash. A decorative band, highlighted with traces of red pigment (iron oxide), encircles the vessel; the meanings of the motifs incised within the band are not known but may be inspired by such natural forms as vegetation.

Most fine Olmec-style containers were fabricated from ceramic. Very few stone examples exist, and most of them come from Guerrero in southwestern Mexico, where ancient artists also developed an early expertise in lapidary technology. Guerrero is the reported provenience of this bowl, which is said to have been found in a burial along with several other Olmec-style objects (a figurine, a hematite mirror, and jade ornaments) in the early 1960s. The bowl is made of travertine, a translucent white stone that the later Aztec called *tecali*. —Susan E. Bergh, Curator of Pre-Columbian and Native American Art





AMERICAN ART

The Furnace 1924. Carl Gaertner (American, 1898–1952). Oil on canvas; 88.9 x 104.8 cm. Gift of The Huntington National Bank 2013.66

At the height of the American Scene movement during the 1920s and '30s, many artists sought to portray their local communities. Those who worked in Cleveland were no exception; indeed, Carl Gaertner, one of the area's most acclaimed and widely exhibited painters, specialized in recording the city and its environs. Among his impassioned subjects were scenes of Cleveland's manufacturing heyday, including the superb canvas *The Furnace* (1924). Rendered with a vigorous application of creamy oil paints, the com-

position features two clusters of dark, hulking steel-mill blast furnaces towering over the cityscape blanketed in fresh snow. Gaertner presented a dynamic view: a number of people scurry about, seemingly dwarfed by their surroundings, while vaporous streams of smoke and steam ascend into the wintry sky from various structures, indicating activity within. At the time of its creation, the painting was praised by William M. Milliken, a curator at the Cleveland Museum of Art, for "giving admirably the sense of drama and power of industrial achievement." —Mark Cole, Curator of American Painting and Sculpture



Bacchus and Ariadne 1808–11. Henry Bone (British, 1755–1834) after Titian (Italian, 1488/89–1576). Enamel, in original gilt-wood and gesso carved frame; 40.5 x 46 cm. Severance and Greta Millikin Trust 2013.51

Bacchus and Ariadne is the masterwork of Henry Bone, the greatest enamelist of the late 18th and early 19th centuries. Bone was responsible for bringing about a British renaissance in enamel painting. His ambitions for the medium inspired him to tackle Titian's celebrated *Bacchus and Ariadne*, which had arrived in England from Rome in 1806; the project was a three-year undertaking. Bone's investiture as Royal Academician coincided with his completion of this enamel of unprecedented size, which was sold for 2,200 guineas and exhibited to thousands of visitors at the artist's house.

Bacchus and Ariadne articulates an important moment of extraordinary technical skill and artistic ambition, and captures the spirit of Georgian historical revivalism and the age's fascination with impressing old masters with the stamp of English national heritage. There is a great fluidity in Bone's style, and he was able to retain the brilliance and purity of colors in layered glass enamel while achieving fine, naturalistic details by using overglazes. The frame, which should be regarded as part of the entire work, is itself a tour-de-force of carving. —Cory Korkow, Associate Curator of European Art



Man's Tunic/Robe possibly mid to late 19th century. Niger or Nigeria, Hausa or Nupe people. Cotton, silk; 120 x 226 cm. Alma Kroeger Fund 2013.6

This man's robe is a classic type widely known throughout West Africa and commonly attributed to the Hausa or Nupe of Nigeria and adjacent Niger. It is, however, worn throughout a vast region by many different peoples, including the



Yoruba. Cleveland's collection includes a number of important Yoruba sculptures and beaded artworks.

Exhibiting excellent craftsmanship, this handwoven robe is in splendid condition. The robe is composed of fine cotton strips, woven in plain weave. Its back also has a spiral embroidery pattern in silk and cotton thread. The bottom inner hem is faced with silk. Such costly elite garments with virtuoso embroidered decorations indicated the elevated status and wealth of their wearer, and his Muslim faith. The embellishment with graphic motifs derived from Arabic script offered protective power to the wearer. Among the most important designs associated with both protection and chieftaincy are the "eight knives" pattern and a stylized eight-pointed star.

A related robe in the British Museum was brought back from Benin (then Dahomey) between 1863 and 1866. Another comparable early piece in the Berlin Museum of Ethnology was field-collected by the Africa traveler Heinrich Barth, who donated it to the Berlin museum in 1855. Cleveland's robe also has a well-documented provenance. It belonged to the Hamburg painter Emil Maetzel (1877-1955), co-founder of the Hamburg Sezession, who probably acquired it from the famous art dealer Julius Konietzko around 1905. A photograph dated 1909 shows Maetzel wearing the tunic in Hamburg. This provenance adds tremendously to the textile's inherent value. —Louise W. Mackie, Curator of Islamic Art and Textiles

CONTEMPORARY ART





Tool Bones 2013. Damián Ortega (Mexican, b. 1967). Plaster; dimensions variable. © Courtesy of the artist and Gladstone Gallery, New York and Brussels 2013.90

The series *Tool Bones* (2013) was created on the occasion of the museum's glass-box installation *Damián Ortega: The Blast and Other Embers*. Actual tools serve as a framework for plaster forms; with careful inspection one can often discern which tools are contained in the individual sculptures. The organic abstract forms consciously approach the modern aesthetic of a Jean Arp or Henry Moore, although the texture of the surfaces is completely different and causes the objects to appear more like the bones of a rather large

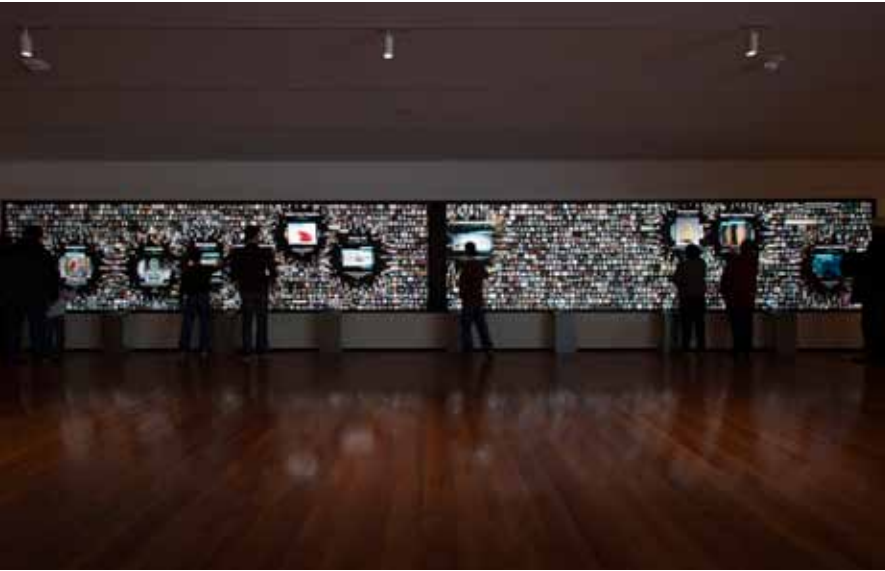
mammal. In reality, every sculpture is the result of the interlacing of tools: saws, axes, a hoe, shovels—which are then covered with a plaster coating.

In the *Tool Bones* sculptures, Ortega presents tools not as extensions of the human body (as in the *Controller of the Universe* hanging piece that was the focus of the 2013 exhibition), but as implements that had once existed independently as actual physical members or organs but now, as remnants or remains, recount the story of the absolute convergence of humankind and machine. —Reto Thüning, Associate Curator of Contemporary Art



Gallery One

A collaborative process integrating interpretation, design, and technology transforms the art museum experience



Tamar and Milton Maltz Visiting Gallery One

A spirit of exploration and innovation pervades the one-of-a-kind Gallery One. Unique interactive and immersive technologies share the space with significant works of art from the Cleveland Museum of Art's permanent collections, together engaging visitors in a museum experience never before seen in museums worldwide. The project affirms the museum's permanent mission of helping visitors connect with its art collections using the best in interpretive technologies and design. Gallery One blends art, technology, and interpretation to inspire visitors to explore the museum. The gallery features the 40-foot Collection Wall (the world's largest interactive touchscreen display that lets visitors explore images and information for more than 4,100 works of art), as well as stand-alone multi-touch kiosks and the free ArtLens app, all of which provide educational and curatorial information about CMA's entire collection. Together these create an immersive and memorable experience not only for visitors on site, but for art lovers around the world. Gallery One has been heralded as a revolutionary space in the world of museums by the *New York Times*, *Wall Street Journal*, *Fast Company*, *Mashable.com*, and the *Plain Dealer*, among other media outlets.

As word spread about this most extensive digital program of any museum, Gallery One inspired visits

"It transforms the traditional art museum experience into a playful and engagingly personal journey."
—David Harvey, Senior Vice President of Exhibitions, American Museum of Natural History

from directors, technologists, and educators from the Metropolitan Museum of Art, Art Institute of Chicago, San Francisco Museum of Modern Art, and many other top museums. In a pioneering model of departmental and technological collaboration, Gallery One and the ArtLens app were developed through teamwork among the museum's curatorial, information management and technology services, education and interpretation, and design departments. The project team was co-led by chief information officer Jane Alexander, director of education and interpretation Caroline Goeser, and director of design and architecture Jeffrey Streaan. This collaboration was groundbreaking not just among museums, but within user-interface design in general. The process integrated each department's contribution to create an unparalleled interactive experience, with technology and software that have never been used before in any venue, content interpreted in fun and approachable ways, and unprecedented design of an interactive gallery space that integrates technology into an art gallery setting featuring important works of art.

A year after opening, visitor excitement is as exhilarating as on opening day. Art, design, and interactive technology professionals, regular museumgoers, and the newest and youngest visitors continue to display awe and

wonder as they enter Gallery One and discover exciting, surprising, and playful new ways to enhance their understanding and enjoyment of art.

One of the most transformational aspects of Gallery One involved the goals for visitors' take-away: *experience* rather than specific content. The team wanted visitors to (1) have fun with art, (2) use the interactive games and interpretation as tools for understanding and to spark social experiences with art, and (3) find transformative moments of discovery that make art relevant for them today.

"The Collection Wall reminds me of David Weinberger's *Everything Is Miscellaneous* (2008): it makes every artwork equally available, democratizing the collection . . . it enables me to create a tour that threads me like a needle through all the various parts of the building. It disappears the architecture, the molecules, and replaces them with a new organizing principle: visual interest."
—Peter Samis, Associate Curator of Interpretation, SFMOMA

connections to related works by theme, medium, or time period. The ArtLens app follows browsers as they meander through the permanent collection galleries, indicating where they are in the building and the artworks near them.



Gallery One understands visitors as participants rather than passive observers. In Studio Play, CMA's youngest visitors and their families can find myriad ways to actively create art and to use interactive technology to discover their own connections to art in the collections. The ArtLens app allows visitors to create their own tours—playlists of their favorite objects with their own catchy titles such as "Randomness and Variety" and "Lightning Tour Before Dinner Dash." They can share favorite objects through Facebook and Twitter.

The conversational tone of the ArtLens videos connects visitors with the personal insights of curators, educators, conservators, and community members. The



community voices are especially important. They call up continuing traditions that grow from the artworks on view and connect visitors with people in their community—like the imam of the Cleveland mosque for whom the Islamic prayer niche in our collection is part of a living tradition, or the Cleveland ballet dancer who brings his creative perspective to Degas's *Frieze of Dancers*.

Gallery One is composed of two spaces: the former special exhibition gallery in the Marcel Breuer addition and a portion of the Rafael Viñoly north wing. These spaces are very different in character. The Breuer is a large, free-span hall. The Viñoly space is a low, bright area that opens onto the Ames Family Atrium. We decided to take advantage of this and begin the experience in the former exhibition hall and conclude it with the large interactive digital display of our collections in the area that

"In the museum world, everyone's watching Cleveland right now" —Erin Coburn, museum consultant, in the *New York Times*, March 20, 2013

addressed the atrium. Visitors would be encouraged to develop a tour on their iPads and head out to the galleries to experience the collections—and conversely, because the Collection Wall is prominently visible from the atrium, visitors who bypassed Gallery One on the way in could be inspired to stop by after browsing the galleries to learn more.

The Breuer hall had been gutted early in the building project for asbestos removal. The beautiful granite floor was intact but the ceiling had been completely removed, exposing ductwork and plumbing. We left the ceiling exposed with a suspended grid of light track. The grid matches the original Breuer ceiling. Gallery One needed flexibility. The team intended to make regular changes to the installations as we found what connected





Real Art Major works of art from the permanent collection are installed in Gallery One.

best with visitors—and also because we decided to use some of the best objects in the primary collections rather than the education collection, which meant objects would be on view for one or two years before returning to the galleries. So we installed everything very simply with minimal construction to facilitate future changes.

The final key part of the experience is the Focus Gallery, across from the Collection Wall at the end of Gallery One. Exhibitions in this gallery are intended to

“Pushing the in-gallery digital envelope like no other American museum to date, CMA has developed an engaging, unforgettable way for museum-goers to interact with its extraordinary collection of art.”

—Caroline Baumann, Director, Cooper-Hewitt, National Design Museum

center on one or a few objects and utilize some of the ideas about looking at art that are explored in Gallery One. In the future we plan to add an entrance to this gallery across from the Col-

lection Wall to strengthen the connection.

Gallery One has captured the attention of the museum world, as well as other institutions whose focus is on engaging and educating the public. One example is the new Cuyahoga County Public Library’s interactive “Tech Wall,” which incorporates Gallery One interactives and the ArtLens app. Visitors browse our digital collection and are inspired to visit the museum. The collaboration between CCPL and CMA has inspired other libraries nationally to explore similar partnerships in their own communities. Technology specialists also see Gallery One as a game changer because of its integrated approach to technology and information management. Gallery One is the first beneficiary of a digital strategy plan that guides the collection and digital asset management systems, all of it underpinned by modularity, sustainability, and data efficiency, exemplifying best practices in the industry.

For example, any one of the 125 microtile display squares that make up the Collection Wall can be swapped out at a moment’s notice in the event of failure. A comprehensive digital media strategy encompasses all the technology for art information, interpretive content/secondary assets, research resources, and relationship management. The descriptions and images for artwork flow automatically from the asset management systems used and maintained by the collections management staff, and thus the Collection Wall and ArtLens reflect up-to-the-minute gallery installations. In addition, these

art object records are paired with video and interpretive content stored in a system geared for fast, efficient delivery via iPad and smartphone. Cloud technology provides efficient access to ArtLens video across the globe.

In 1996, the museum’s strategic plan established a commitment to becoming a national leader in the use of new and emerging technologies. It all started with the purchase of a collections management database and digital scanners and a commitment to digitizing the col-



lection. Now, nearly two decades later, that visionary commitment culminates in Gallery One.

The Cleveland Museum of Art’s mission is part of a greater shared mission among all museums, and the Gallery One and ArtLens projects are proving to be inspirational across the world. Says Carrie Rebora Barratt, associate director of the Metropolitan Museum of Art in New York, “Gallery One has enlivened the space of public access to collections in a remarkable way, not only to visitors on site at the museum,

but also in conferences where museum professionals are newly inspired by Cleveland’s example to be creative and thoughtful about engaging visitors in new ways.”

Tech Staff on Duty

Gallery One tech staff are stationed at the desk near the Collection Wall whenever the museum is open, and are pleased to answer visitor questions and provide support.

“Gallery One and ArtLens are inspirational initiatives that museums around the world are studying closely for insights into how to create new, transformational museum experiences for audiences both in the galleries and beyond.” —Nancy Proctor, Deputy Director for Digital Experience, Baltimore Museum of Art



GLOBAL COLLABORATION

Words from the museum's Gallery One project collaborators

Jake Barton, Principal, Local Projects (media designers) Gallery One is single-handedly redefining what an art museum can be. At every conference I attend I hear the same responses: Gallery One redefines how digital and physical can work together within a museum. We made emotional connection and delight a core part of the experience. I believe that this is ultimately the test of both the legacy and the future of all museums: whether we can create a place where every visitor has a unique and meaningful connection.

Patrick Gallagher, Partner, Gallagher and Associates (exhibit design) This groundbreaking concept came through a generous donation from the Maltz Family Foundation, who felt it essential to make deeper connections with the next generation of visitors to the Cleveland Museum

of Art. The artworks always remain center-stage, but the visitor may interact through technology with the art on display to augment or enhance the visitor experience. Storytelling becomes layered, multi-sensorial, and rich. Visitors are encouraged to form their own interpretations about what they see and experience.

Doug Fortney, Partner, Zenith Corporation (AV integration) The technology design of Gallery One is focused on sustainability and reliability. The use of touch-interactive technology in microtile is so new that Gallery One was the first installation to employ it in that way, creating the largest touch wall of its kind anywhere—and the only of any museum.

Erick Kendrick, CEO, Piction (CMS/DAM development) This project impacted our view of the digital asset management system requirements for museums and made us rethink the traditional paradigm. The “publish

anywhere” concept has been around for a while but until this project processes were missing for it to be of true value to museums. Coordinating information enterprisewide is a key thing embedded into our system so that other museums can benefit from this huge leap.

Catherine Girardeau, Creative Director, Earprint Productions (app content development) Unlike a traditional mobile museum tour, ArtLens creates varied, nuanced, and rich visitor experiences via technology designed to respond to visitor behaviors, rather than requiring visitors to adapt their behavior to fit the technology.

Cyril Houri, CEO and Founder, Navizon, Inc. (wayfinding) Gallery One is a groundbreaking blend of art and technology conceived to maximize visitors' engagement with the museum collections. Behind the scenes, Navizon's indoor location services enable navigation and artwork-locating.



You Are Here New mobile-friendly iPhone app now available; Android version coming in April. The award-winning ArtLens not only recognizes key works of art in the galleries, but sees specific parts of the composition and calls up a wealth of information curators and educators have provided.

An Even Bigger Collection Wall

The museum's 2013 Solstice party featured images from the Collection Wall spread across the entire south facade.



CMA PERFORMING ARTS SERIES

The museum's main stage concert series brings you the finest in world music and dance, plus some of the greatest figures in classical music. Concerts are presented in the marvelous acoustical setting of Gartner Auditorium and visually stunning atrium. Pick up a season brochure for full details or read more at clevelandart.org/performingarts.

SEASON BROCHURE

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/performingarts.



Midori Saturday, April 12, 7:30. "Many soloists today have masterly technique, but few conjure such searing intensity seemingly out of nowhere [as does Midori]" —*New York Times*. Winner of the coveted Avery Fisher Prize in 2001, Midori is a violinist at the peak of her powers. She has become recognized as a master musician and a devoted and gifted educator. Joined by pianist Özgür Aydin, Midori plays the 1734 Guarnerius del Gesù "ex-Huberman" in a recital of works by Debussy (Sonata in G minor), Shostakovich (Sonata op. 134), Beethoven (Sonata no. 10 in G major, op. 96), and Schubert (Rondo brilliant in B minor, D. 895). \$39-\$59.



Flamenco Stars

Eva Yerbabuena, Estrella Morente, and Tomatito

FLAMENCO FESTIVAL

We explore three aspects of the art of flamenco—*baile* (dance), *cante* (singing), and guitar—through the remarkable contributions of three of its most revered figures in Spain today. Part of the internationally renowned Flamenco Festival, which presents flamenco on the world's most prestigious stages from London to New York. See a related series of films on page 34.

Ballet Flamenco Eva Yerbabuena

Wednesday, March 5, 7:30. "This young woman is touched by greatness" —*The Times*. Famed for her speed, power, and dramatic footwork, Eva Yerbabuena is considered to be one of the



lope Cruz in Pedro Almodóvar's Oscar-nominated film *Volver*. \$44-\$69.

Tomatito Friday, March 14, 7:30. "One of Spain's greatest guitarists" —*Miami Herald*. Multiple Latin Grammy winner (including Best Flamenco Album 2013 for *Soy Flamenco*) and celebrated Gypsy guitarist Tomatito thrillingly blends traditional flamenco and jazz. He has produced six solo albums and has shared stages with performers including Elton John and Chick Corea. He appears with his ensemble of singers, clappers, guitarist, and dancer Paloma Fantova. Cleveland debut. \$44-\$69.

world's finest flamenco dancers of all time. She was awarded Spain's National Dance Prize in 2001 in recognition of her place among the great figures of flamenco. She appears with her company of musicians in the US premiere of the program *Ay!* \$46-\$74.

Estrella Morente Wednesday, March 12, 7:30. "Her physical authority is at one with her amazing voice. A tough act to follow" —*The Guardian*. Spanish superstar Estrella Morente's work has been showered with praise by critics and audiences worldwide since the release of her debut album in 2001; she has twice been nominated for a Latin Grammy. She was the voice of Pené-



**Performance
from the Indian
Subcontinent**

Asif Ali Khan and
Nrityagram

**ASIAN PERFORMANCES—PART
ONE: SUBCONTINENT OF INDIA**

To celebrate the opening of our west wing, we showcase dance and music of the subcontinent of India, which still shares a strong connection with its classical art. The concerts explore some of these themes and connections by performers and experts who have devoted their lives to its mastery.

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30. Asif Ali Khan has emerged as the reigning prince of the sublime traditions of the devotional *qawwali* music. Khan's music can be meditative and trance-inducing, thrilling and ecstatic. To hear his voice soaring above the call-and-response choruses, rhythmic hand claps, percussion, and harmonium of his accompanying musicians is an inspiring experience. \$29–\$45.

Nrityagram Dance Ensemble Friday, April 11, 7:30. "One of the most luminous dance events of the year" –*New York Times*. Blending Odissi, a classical Indian dance form, with contemporary concepts, the ensemble transports viewers to enchanted worlds of magic and spirituality. Surupa Sen and Bijayini Satpathy appear with their music ensemble in their fascinating new program *Samyoga* (Sanskrit for combination, union, synthesis, conjunction of two or more heavenly bodies). \$33–\$51.

Preconcert Talk At 6:00 in Gartner Auditorium, Indian classical dance expert Rajika Puri delves into the relationships among Indian dance, music, sculpture, mythology, poetry, and painting, all illustrated with slides, storytelling, and excerpts from dances.



FREE CONCERTS

Chamber Music in the Galleries

Wednesdays, March 5 and April 2, 6:00. The museum's galleries come alive with the sound of chamber music with these free one-hour performances that highlight the extraordinary wealth of musical talent around University Circle. Young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Programs to be announced week of performance. Check clevelandart.org for details.

Organ Concert Wednesday, April 30, 6:00. Young artists from the Cleveland Institute of Music perform on the McMyler Organ in Gartner Auditorium.

COMING SOON

The concert finale of the Masters of the Violin series brings scorching Hungarian violin virtuoso **Roby Lakatos** and ensemble on May 2.

Sujatha Srinivasan and students perform south Indian classical dance in a free program tailored for families on Mother's Day (May 11).



Gallery Concerts

Hear terrific musicians for free before they get famous.

Roby Lakatos

wraps up Masters of the Violin May 2.



LAUBURY



Carl Stone Thursday, March 5

**TRANSFORMER
STATION CONCERTS**

The CMA Concerts at the Transformer Station series continues, and has quickly become the city's most interesting series devoted to adventurous music—composed, improvised, experimental, unclassifiable. All are world-class artists redefining classical music and beyond, and leading the conversation about music in our time. Visit www.clevelandart.org/TScconcerts for more information and regularly updated schedules.



FIRST-RUN FILMS

Birth of the Living Dead Wednesday, March 5, 7:00. Directed by Rob Kuhns. With George A. Romero, et al. Being the story of how a 27-year-old college dropout made the seminal zombie movie *Night of the Living Dead* in 1967 Pittsburgh. Cleveland premiere. (USA, 2013, 76 min.)



Six Million and One
Retracing wartime
steps

A SPECIAL EVENT!

FILMMAKER IN PERSON!

Six Million and One Wednesday, March 12, 6:30. Directed by David Fisher. The final part of the David Fisher Film Trilogy (the other two parts screen on March 9 at the Jewish Federation of Cleveland and March 11 at the Mandel JCC) finds the Israeli filmmaker—and his reluctant siblings—retracing the wartime steps of their late father (a Hungarian Jew and Holocaust survivor). Their “guidebook” is their dad’s frank and often harrowing journal. David Fisher will answer audience questions after the screening. “A unique, highly personal approach to unraveling the endless mysteries of the Shoah” —*LA Times*. Cleveland premiere. (Israel/Austria/Germany/USA, 2011, 93 min.) Presented as part of the Cleveland Israel Arts Connection, a program of the Jewish Federation of Cleveland.

The Gardener Friday, March 14, 7:00. Sunday, March 16, 1:30. Directed by Mohsen Makhmalbaf. Exiled Iranian film master Mohsen Makhmalbaf (*Kandahar*), a self-proclaimed agnostic, journeys with his moviemaker son to the magnificent gardens at the Bahá’í Faith headquarters in Israel. There the two directors depict and debate the pros and cons of religion in society. “The filmmaker once responsible for virtuoso, tragicomic social critiques like *The Cyclist* (1987) and *Marriage of the Blessed* (1989) now delicately works to see how beautiful the world can look when people embrace each other’s differences” —*Village Voice*. Cleveland premiere. (South Korea/Israel/Iran/UK, 2012, subtitles, 87 min.)

In No Great Hurry: 13 Lessons in Life with Saul Leiter Wednesday, April 2, 7:00. Friday, April 4, 7:30. Directed by Tomas Leach. This intimate film captures self-effacing New York School street photographer Saul Leiter as he cleans up his cluttered apartment shortly before his 2013 death. A pioneer in color photography, Leiter never sought recognition but found it late in life. “Pleasant and unaffected . . . Never succumbs to cutesy hagiography” —*Village Voice*. Cleveland premiere. (USA, 2014, 75 min.)

Approved for Adoption Friday, April 11, 5:45 & 7:15. Directed by Laurent Boileau and Jung Henin. In this animated memoir that also includes home movies and other live-action footage, a comic book artist who was born in South Korea but adopted as a young child by a Belgian family looks back on his childhood in a strange new world. “Captivating . . . Alive with the pains, joys and rascal spirit of childhood. . . . A rich synthesis of personal and historical memory” —*LA Times*. Cleveland premiere. (Belgium/France/South Korea/Switzerland, 2012, subtitles, 75 min.)

Unless noted, all show in the Morley Lecture Hall. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

A FLAMENCO DUET



Two recent features from Spain complement three flamenco performances (on March 5, 12, and 14) in the CMA Performing Arts Series.

Blancanieves Sunday, March 2, 1:30. Directed by Pablo Berger. With Mari-bel Verdú. The story of Snow White is transposed to the world of 1920s Spanish bullfighting (and flamenco) in this dazzling new b&w silent film (with music) that won nine Goya Awards (Spain’s Oscars), including Best Film and Best Actress. May be too scary for children. (Spain/France, 2012, subtitles, 104 min.)

Flamenco, Flamenco Friday, March 7, 7:00. Sunday, March 9, 1:30. Directed by Carlos Saura. Saura’s “sequel” to his 1995 performance film *Flamenco* is a swirl of colors, light, camerawork, and Spanish music and dance. Featured are three of the artists who will perform in CMA’s Flamenco Festival: Estrella Morente, Tomatito, and Eva Yerbabuena. “The best thing [Saura’s] ever done” —Ken Eisner. (Spain, 2010, 97 min.)

Flamenco x 2 *Flamenco, Flamenco* (top) and *Blancanieves*



Capital Friday, April 18, 7:00. Saturday, April 19, 1:30. Directed by Costa-Gavras. With Gabriel Byrne. This new melodrama from the director of *Z* is “set in a contemporary world of high finance and low cunning” (*Variety*). It tells of a CEO of a French bank who works with—and then against—an American hedge fund manager to consolidate his power. “The cinematic equivalent of an engrossing page-turner” –*Variety*. Cleveland premiere. (France, 2012, subtitles, 114 min.)



Capital Financial umbrellas

Everyday Wednesday, April 23, 7:00. Friday, April 25, 7:00. Directed by Michael Winterbottom. With Shirley Henderson and John Simm. This affecting drama charts the strain in the relationship between a working-class husband and a wife after he is sent away to prison for five years, leaving her home alone with four young children. To lend authenticity to the story, this groundbreaking movie was filmed over a five-year period; the characters age before our eyes. Music by Michael Nyman. “A tender study of a fractured family adapting to new circumstances” –*Time Out London*. Cleveland premiere. (UK, 2012, 106 min.)



Vincent & Theo Altman in Arles

VINCENT AND THEO X 3

In conjunction with the current exhibition *Van Gogh Repetitions*, we present three acclaimed films with differing perspectives on the relationship between Vincent van Gogh and his art dealer brother Theo.

Vincent & Theo Sunday, April 6, 1:30. Wednesday, April 9, 6:30. Directed by Robert Altman. With Tim Roth and Paul Rhys. This naturalistic look at the lives of Vincent and Theo van Gogh shows that both men were tormented individuals. The movie also examines the age-old tension between art and commerce. In English. (Netherlands/UK/France/Italy/Germany, 1990, 138 min.)

Lust for Life Sunday, April 13, 1:30. Wednesday, April 16, 6:30. Directed by Vincente Minnelli. With Kirk Douglas, James Donald, and Anthony Quinn. Van Gogh’s anguished personal and artistic life, and his brother’s attempts to help him, are vividly dramatized in this celebrated biopic shot in the painter’s vibrant colors. As Paul Gauguin, Quinn won an Oscar. (USA, 1956, 122 min.)

Vincent: The Life and Death of Vincent van Gogh Sunday, April 27, 1:30. Wednesday, April 30, 7:00. Directed by Paul Cox. A nuanced, multifaceted portrait of “mad” Vincent van Gogh emerges from this singular film, in which excerpts from Vincent’s many letters to his brother (read by John Hurt) are paired with finished canvases and with shots of landscapes that the artist might have painted. “The best film about a painter I have ever seen” –Roger Ebert. (Australia/Belgium, 1987, 99 min.)



Lust for Life Bright colors, grim reality

CMA AT THE FILM FESTIVAL

The Missing Picture Directed by Rithy Panh. Once again the museum partners on an acclaimed new foreign-language film showing at this year’s Cleveland International Film Festival, March 19–30 at Tower City Cinemas downtown. *The Missing Picture*, one of the five nominees for this year’s Oscar for Best Foreign Language Film, is a unique autobiography in which a Cambodian filmmaker employs clay figurines, newsreels, and narration to



re-create a 1970s genocide that was never documented on film—specifically the atrocities visited on his own family by Pol Pot and the Khmer

Rouge. “Personal and unexpected, a documentary that mixes media in an unusual way to very potent effect” –*LA Times*. Cleveland premiere. (Cambodia/France, 2013, subtitles, 92 min.)

FOR DATES, TIMES, AND TICKETS VISIT www.clevelandfilm.org. Admission \$14; CIFF members and (on day of show) students & seniors \$12. Mention the code “CMA” and save \$2 off ticket price to any regular CIFF screening. Tickets not available at CMA Ticket Center; no CMA Film Series vouchers accepted.



IN THE GALLERIES

Guided Tours Daily, 1:30; plus Saturday and Sunday, 2:30. Join a CMA-trained volunteer docent and explore the permanent collections and non-ticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at the info desk. Free.

Van Gogh Repetitions Guided Tours Weekdays, March 4–May 16, 11:00. Depart from the info desk. Exhibition ticket required.

Remaking Tradition Guided Tours Daily, March 1–May 4, 2:30. Depart from the info desk. Exhibition ticket required.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Bites Need a break in the middle of your day? Get some food for thought with Art Bites, lunchtime talks with a twist—unique explorations of the galleries inspired by your favorite books, television shows, and more. Meet in the atrium.

Thursday, March 20, 12:30. *Making Magic*. Discover objects in the museum's collection originally used to affect or change others' destinies, and receive a one-card reading after the tour to experience the magic of oracle decks.

Thursday, April 17, 12:30. *Avengers in Art*. In celebration of *Captain America: The Winter Soldier*, explore representations of warriors from throughout the world, from ancient avengers to modern heroes.

In Conversation: Our Stories Wednesday, February 26, 7:00, Focus Gallery. Join curator Jane Glaubinger and artist Dexter Davis as they discuss the work of African American artists from the 1930s to today in the exhibition *Our Stories: African American Prints and Drawings*, including one of Davis's own works, *Black Heads*, 2010. Free; meet in the exhibition.

Treasures on Paper Wednesday, March 26, 7:00, prints and drawings galleries. Join Heather Lemonedes, curator of drawings, for an in-depth look at drawings from the museum's

collection by Michelangelo, Dürer, Rembrandt, and Degas on view in *Treasures on Paper from the Collection of the Cleveland Museum of Art*. Free; meet in the exhibition.

Faking Van Gogh Wednesday, April 2, 7:00, Kelvin and Eleanor Smith Foundation Gallery. Curatorial research assistant Lucy Zimmerman discusses the history of Van Gogh forgeries and their complicated relationship to the artist's repetitions, from the faked Van Goghs of Otto Wacker in the early 1900s to suspicions about certain canvases raised by experts today. Ticket required; meet in the exhibition

In Conversation: Exploring Beijing Tuesday, April 29, 12:30, photography gallery. Join Barbara Tannenbaum, curator of photography, and Anita Chung, curator of Chinese art, for a lively discussion of Lois Conner's images of Beijing. Evoking three centuries of Chinese history, Conner's panoramic black and white photographs capture everything from contemporary skyscrapers to the crumbling fountains and courtyards of imperial ruins. Free; meet in the exhibition.

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Changing Images of the Body in Modern Japanese Art Saturday, March 15, 2:00. The crucible of modern Japanese history stimulated creative approaches to depicting the human body. Japanese visual culture underwent extraordinary changes in the late 19th and early 20th centuries due to new media such as oil painting and photography, new audiences including foreigners at world's fairs, and new spectacles such as train travel and the modern military. Focusing on works in the exhibition *Remaking Tradition: Modern Art of Japan*, Bert Winther-Tamaki of the University of California at Irvine examines modern transformations of traditional figures in Japanese art, from spiritual teachers, to warriors, to kimono-clad beauties. Free.

Apocalyptic Visuality in Medieval Illustrated Manuscripts Friday, March 21, 5:00. The Case Western Reserve University (CWRU) department of

art history presents the annual Julius Fund Lecture in Medieval Art, featuring Richard Emmerson, dean of the School of Arts and professor of English and art history at Manhattan College and fellow of the Medieval Academy of America. Free.

Artist Talk: Lois Conner Sunday, March 30, 2:00. Lois Conner began her photographic explorations of China with a Guggenheim Fellowship in 1984. Since then, she has returned annually, traveling extensively and using her 7 x 17 banquet camera to describe the landscape, architecture, and people (creating images some find evocative of Chinese scrolls). This exhibition focuses on her work in Beijing, describing its transformation over the past 30 years. Join the artist for a look at her career and work on the opening day of *Beijing: Contemporary and Imperial: Photographs by Lois Conner*, on view March 30–June 29. Tickets \$15; free for CMA members and students with ID.

This lecture is made possible by support from Herbert Ascherman Jr.

Visiting Scholar: Robert G. W. Anderson Wednesday, April 9, 7:00.

In celebration of the museum's renovation and expansion, Anderson discusses the evolutionary design of museums as it relates to their intellectual, preservation, and social function. As director of the British Museum, he oversaw the £100 million redevelopment of the Queen Elizabeth II Great Court, designed by Norman Foster and opened in 2000. Presented in cooperation with the CWRU departments of art history and history. Free.

Captured Buddha: Kawabata Ryūshi's Rakuyō kōryaku and Japanese War Painting Wednesday, April 16, 6:30. CWRU presents Gregory Levine of the University of California at Berkeley.

25th Annual Harvey Buchanan Lecture Wednesday, April 23, 5:30. The CWRU department of art history's annual lecture features Alice Tseng, specialist in the art and architecture of 19th- and 20th-century Japan. Free.

Vincent van Gogh (Dutch, 1853–1890). *The Postman Joseph Roulin*, February–March 1889. Oil on canvas; 65 x 54 cm. Collection Kröller-Müller Museum, Otterlo, the Netherlands 103.101

Portrait of Joseph Roulin, March 1889. Oil on canvas; 64.4 x 55.2 cm. Museum of Modern Art, New York, Gift of Mr. and Mrs. William A. M. Burden, Mr. and Mrs. Paul Rosenberg, Nelson A. Rockefeller, Mr. and Mrs. Armand P. Bartos, The Sidney and Harriet Janis Collection, Mr. and Mrs. Werner E. Josten, and Loula D. Lasker Bequest (all by exchange) 196.1989



VAN GOGH WEEK

In celebration of *Van Gogh Repetitions*, enjoy a lecture and symposium delving into the life and work of this legendary artist.

Lecture: Van Gogh and Madness: The Artist Versus the Legend Wednesday, April 23, 7:00, Gartner Auditorium. Recent discoveries obtained through scientific analysis of Vincent van Gogh's paintings shed new light on the artist's working methods, stimulating reconsideration of the relationship between his artistic production and illness. What do these studies tell us about conventional views of Van Gogh and the constructed myth of the modern artist? Dr. William H. Robinson, curator of modern European art, and Marcia Steele, senior conservator of paintings, discuss the research conducted in preparation for the exhibition *Van Gogh Repetitions* and its potential for altering perceptions of this iconic artist. Presented by the Cleveland Museum of Art Womens Council. Free; reservations required.

Symposium: Rediscovering Van Gogh Saturday, April 26, Gartner Auditorium. Art historians and medical professionals offer new interpretations and insights into Vincent van Gogh's art and illness. Speakers include William Robinson, curator of the exhibition *Van Gogh Repetitions* (Cleveland Museum of Art, March 2–May 26); Cornelia Homburg, internationally renowned Van Gogh scholar and curator of three Van Gogh exhibitions; and Dr. Joseph Calabrese, chair and professor of psychiatry, Case Western Reserve University School of Medicine, and director of the Bipolar Research Center, Mood Disorders Program, University Hospitals of Cleveland. Free; registration highly recommended. Registration for individual sessions available.

For full details, see clevelandart.org.

BakerHostetler

JOIN IN

Art Cart A hands-on experience guided by the Art to Go team where patrons of all ages may touch genuine works of art. Art Cart experiences may be organized for groups, for a fee. Contact Karen Levinsky at 216-707-2467.

Repeat, Repeat, Pattern, Pattern Sunday, March 9, 1:00–3:00. Examine functional and ornamental objects embellished by artists using line, shape, color, and more to create fascinating geometric and natural motifs.

Japan Sunday, April 13, 1:00–3:00. Sample the Japanese aesthetic when you touch a simple Zen-like tea bowl, an ornate lacquer box, and more.

Make & Take: Craft with Style Drop on in, every second Wednesday of the month from 5:30–8:00. Join others in the atrium to participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5. www.clevelandart.org/make.

Guest Host Stitch Cleveland Wednesday, March 12. Stay tuned for more information about this collaboration.

Hair Accessories Wednesday, April 9. We'll make custom trimmings to adorn any 'do.

Art and Fiction Book Club: *Sacré Bleu* by Christopher Moore 3 Thursdays, April 9, 16, and 23, 1:30–2:45, classrooms A and M. When baker and aspiring painter Lucien Lessard receives a special tube of vibrant blue paint from the mysterious Juliette, his amateurish painting suddenly becomes masterly. Lucien must uncover the mystery of the blue paint, the origins of Juliette, and the identity of the sinister Colorman, who haunted Van Gogh, Monet, Pissarro, and Cézanne. This structured look at art history through both historical fiction and narrative nonfiction is led by the museum's department of education and interpretation. Meeting quarterly, the

Art and Fiction Book Club explores each reading selection through lectures, gallery talks, and a discussion group led by educators, curators, and other museum staff. \$40, CMA members \$30.

LiterArti Go beyond the printed page with LiterArti, our new discussion group for devoted readers and art lovers. Share your thoughts on our selected read (books, short stories, and graphic novels related to art of all styles, types, and periods) at locations around Cleveland, then come to the museum and explore real-life art straight out of the story. Coming in May: *The Salon* by Nick Bertozzi (dates TBA). \$20, CMA members \$15. Participants secure their own copy of the book, available in the museum store. Register through the ticket center at 216-421-7350.

SECOND SUNDAYS

Presenting sponsor



Bring your family to the Cleveland Museum of Art on the second Sunday of every month from 11:00–4:00 for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same! Second Sundays features a unique theme each month in conjunction with the museum's collection, exhibitions, and events.

Go, Go, Van Gogh! Sunday, March 9. Celebrate the art of Vincent van Gogh and his interest in Japanese art. Paint like Van Gogh, work with other museum visitors to create a Japanese screen, and help make a work of art in motion in the atrium. Exhibition tickets are first-come, first-served and can be reserved early.

Museum Ambassadors Community Day Sunday, April 13. Join us as the Museum Ambassadors from Bedford, Cleveland School of the Arts, Hawken, John Hay, Lincoln-West, Shaker, Shaw, and Westlake High Schools present an afternoon of free studio activities, games, and tours of their own creation.





STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Limit 10 pairs; free, but preregistration is encouraged.

Who's in Charge? March 19

2500 BC April 16

How'd They Make That? May 21

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together.

Tabletop Screens Inspired by the Modern Art of Japan Sunday, March 2, 1:00–3:30. Screens from the exhibition *Remaking Tradition: Modern Art of Japan* and the CMA's own collection will be the inspiration for our own tabletop versions. Watercolor paintings will adorn our paper-mounted frames. Each adult/child pair \$36, CMA members \$30; each additional person \$10.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, artworks from the CMA collection, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

All About the Artist: Van Gogh

March 6

Seasons: Spring March 13

Caterpillar to Butterfly March 20

Rain, Rain Go Away March 27

Pattern Pattern April 3

Food Made Funny April 10

On the Farm April 17

The Great Outdoors April 24

TEXTILE ART ALLIANCE EVENTS

Play Day: Low Water Immersion Dyeing Tuesday, March 11, 10:00–2:00, classroom level. Sandy Shelenberger. Experiment with low water immersion fabric dyeing techniques, including parfait, folding, scrunching, binding, as well as dyeing in small containers. Procion MX dyes will create vibrant permanent color. \$15 supply fee includes dye, fabric, Synthrapol soap, and three yards of PFD cotton fabric. \$20 TAA members, \$35 nonmembers. Registration: Sandy Shelenberger, 440-594-2839 or sandyschel@roadrunner.com.

Lecture: Constructive Art with Spirit: The Art of Assemblage Wednesday, April 2, 4:00, recital hall. Michigan artist Michele Riddel Bagnasco mines her inner life for stories and ideas that she then transforms into assemblage. From the serious to the whimsical, she juxtaposes diverse images, objects, words, and paint to create a sense of being in a diorama of the soul. She'll discuss her influences, which range from the natural history museum, old family stories or photos, and the works of Joseph Cornell and Cy Twombly. Free to TAA members & full-time students, nonmembers \$5 at the door.

Workshop: Think Inside the Box: The Art of the Assemblage Thursday & Friday, April 3 & 4, 10:00–4:00, classroom level. Participants will use a personal theme or story to create an assemblage. Build around a foundational object, and add found materials, wood, paper, paints, pencil, and ink. Michele Riddel Bagnasco demonstrates collage, text transfer, and texturizing techniques. She will offer construction, composition, and content pointers as participants create their own "diorama of the soul." Supply list provided upon registration. \$200, TAA members \$150. Reservations: Marty Young, 216-932-2966 or byyoung4480@sbcglobal.net.

Repeat, Repeat: Linocut Printmaking

Sunday, April 27, 1:00–3:30. Inspired by *Van Gogh Repetitions*, we'll work on repeating images of our own. Using easy-to-cut linoleum blocks, we'll carve and print images taken from our environment. One image can be manipulated in multiple ways to create several unique works of art. Best for ages 7 and up. Each adult/child pair \$36, CMA members \$30; each additional person \$10. Members registration March 1, nonmembers March 15.

SAVE THE DATES

Sculptures Inspired by Yoga and the Art of Transformation Sunday, June 29.

Friday-morning Art Together workshops return in August!

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. March topics: *Sculpture, Pattern, 123*. April topics: *Spring, ABC, Families, Water*.

Limit 9 adult/child pairs. March session: one adult/child pair \$48, CMA members \$41. April session: one adult/child pair \$65, CMA members \$55; additional child \$24. Register through the ticket center.

March Sessions 3 Fridays, March 7–21, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½).

April Sessions 3 Fridays, April 4–May 2 (no class April 18), 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½).



ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, March 15–April 26 (no class April 19), 10:00–11:30 or 1:00–2:30. Your child can learn about the treasures of the Cleveland Museum of Art while developing his or her own creativity. We learn by looking at art and making it in the studios. Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Claymation \$130/\$110.

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5) Almost every gallery is overflowing with examples of patterns. We'll look for patterns in paintings, ceramics, textiles, and maybe even a mummy case. Children practice making patterns to hang up, to wear, and to play with.

Line Around (ages 5–6) Young artists search for lines in our galleries and experiment producing their own lines using paintbrushes, pastel chalks, and other implements, even sticks and wheels!

Colorific (ages 6–8) The focus is on COLOR! What's your favorite color? Children mix colors in paint, oil pastels, and more to create landscapes, portraits, and other images. They also experiment with translucent and opaque papers to make colorful collages.

Vivid Visions (ages 8–10) Inspired by art in our galleries, students create colorful prints, collages, 3-D constructions, and paintings in a variety of media.

Start with the Basics #2 (ages 10–12) In the fall session we began to learn the basic fundamentals of art. In this class we will perfect our skills, practicing shading, drawing, color mixing, and using darks and lights in the composition. Everyone is welcome!

Teen Drawing Workshop (ages 13–17) Afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear designs. Students learn from observation in our galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Mornings ONLY. Create characters from armatures and polymer clay to bring CMA images to life. Write your own story with these images as the stage then utilize still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10. Special price: \$130, CMA members \$110.

SAVE THE DATES!

Summer Sessions at CMA, 4 Saturdays, July 12–26 and August 2, morning or afternoon; 8 weekdays, Tuesdays and Thursdays, July 8–31, mornings only. Also, check out our new summer camp options on page 42!

ADULT STUDIOS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

*CAS All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

All-Day Workshop: Shibori Saturday, March 1, 10:00–4:00 (lunch on your own). Instructor: fiber artist JoAnn Giordano. Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. Students will use low water immersion and direct painting of dye on cotton. Wearables will be emphasized: scarves, a T-shirt, and a cotton garment. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at ticket center.

Painting for Beginners, Oil and Acrylic 8 Tuesdays, March 11–April 29, 10:00–12:30. Instructor: Susan Gray Bé. Learn about warm and cool colors, wet-into-wet blending, glazing, and color mixing. \$195, CMA members \$150. Bring your own supplies or buy for \$80.

Chinese Painting 8 Tuesdays, March 11–May 6 (no class on April 8), 1:00–3:30. Instructor: Mitzi Lai. Experienced students continue explorations in Chinese master techniques. (Prerequisite: Four Gentlemen class.) \$195, CMA members \$150.

Printmaking 8 Tuesdays, March 11–April 29, 1:30–4:00. Instructor: Cliff Novak. Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. \$202, CMA members \$155 (includes supply fee).

Drawing in the Galleries 8 Wednesdays, March 12–April 30, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. \$202, CMA members \$155. All supplies provided.

Watercolor 8 Wednesdays, March 12–April 30, 10:00–12:30, CAS. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. Paper provided; materials discussed at first class. All levels welcome. \$195, CMA members \$150.

Watercolor in the Evening 8 Wednesdays, March 12–April 30, 6:00–8:30, CAS. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about mixing colors and basic composition. Paper provided; materials discussed at first class. All levels welcome. \$195, CMA members \$150.

Composition in Oil 8 Fridays, March 14–May 2, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. \$213, CMA members \$165 (includes model fee). Bring your own supplies or buy for \$80.

Chinese Painting 4-Week Intensive:

Four Gentlemen 4 Fridays, March 14–April 4, 12:30–4:30. Instructor: Mitzi Lai. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this 4-part workshop. 1. Philosophy & Bamboo (prerequisite), 2. Plum Blossom, 3. Orchid, 4. Chrysanthemum. All 4 sessions \$230, CMA members \$180. Separate workshops \$60, CMA members \$50 (must take session 1 first). Supply list at ticket center.

Beginning Watercolor 8 Thursdays, March 15–May 1, 10:00–12:30, CAS. Instructor: Jesse Rhinehart. All levels welcome, from beginner to advanced. Beginners will be given a comprehensive approach to watercolor. Paper provided; materials discussed at first class. \$195, CMA members \$150.

Serial Prints: Van Gogh's Repetitions

Sunday, March 16, 10:00–3:00 (lunch on your own). Instructor: Cliff Novak. Techniques include linoleum, Styrofoam, and monoprints. \$100, CMA members \$80 (includes parking and supplies).

Sculpture Drawing 3 Sundays, March 30–April 13, 12:30–3:00. Instructor: Susan Gray Bé. Using sculpture as inspiration, explore a variety of drawing techniques in media such as charcoal, pencils, and conté crayon. \$95, CMA members \$85. CMA provides basic supplies or bring your own.

All-Day Workshop: Ikebana Saturday, May 3, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. Create modern abstract floral designs by using traditional Japanese principles of flower arranging. \$85, CMA members \$70. Supply list at the ticket center. Students share the cost of flowers.



NEW! SUMMER CAMPS

Innovation through Environmental Design June 23–27, 9:00–4:00. This one-week camp for 7th and 8th grade students uses the principles of design, allowing for experimentation, creativity, and problem-solving. Campers explore the ways that artists and architects solve design challenges at the CMA. Campers engage in art-making at Laurel School's Butler campus including printing, mud painting, and sculptures that float. The week culminates with the creation of a large-scale outdoor sculpture or installation at Laurel School's Butler campus. Register online at www.laurelschool.org/summer or call 216-455-0154. \$350.

Ceramic Creativity June 23–27, 9:00–4:00. This camp for 5th and 6th grade students fosters creativity through the tactile medium of ceramics. Students are encouraged to push the ceramic medium as far as their imagination can take them. This camp includes exploration of the Cleveland Museum of Art's vast collection of ceramic works from around the world. Experiment with various hands-on methods of ceramic construction and decoration, including raku, faience, and slip. The week culminates with an outdoor firing of a piece of raku pottery at Laurel School's Butler campus. Register online at www.laurelschool.org/summer or call 216-455-0154. \$350.

Archaeology in the Circle: Summer Dig Camp July 28–August 1, 9:00–3:00, Greis Center. Join the dig at University Circle for a week of intensive archaeological fun with experts from Hawken's science department, the Cleveland Museum of Natural History, and the CMA! Spend a fabulous week working on an archaeological simulation, uncovering artifacts, reconstructing recovered materials, interpreting our findings, and learning about various cultures, including ancient Egypt, ancient China, and native northeast Ohio. In addition to learning excavation skills, campers will make stone tools, create cave paintings, and learn how to use various primitive tools. For ages 8 to 12. Register online at www.hawken.edu/summer. \$350.

ADULT STUDIOS AT LAUREL SCHOOL'S BUTLER CAMPUS

7420 Fairmount Road (between County Line and Caves Road, just east of the Chagrin River Valley). Classes at this lovely rural site are open to the public and are a collaboration of CMA, CWRU, and Laurel School. Call 216-368-2090 to register.

Drawing 4 Tuesdays, April 22–May 13, 9:30–12:30. Instructor: Cliff Novak. Class meets at Reid Lodge. Emphasis is on learning to see for beginner or advanced students. The creative process is stressed as well as the product via working with various materials, methods, and techniques. \$150; small supplies fee collected first day.

Oil Painting 4 Thursdays, April 24–May 15, 9:30–12:30. Instructor: Susan Gray Bé. Class meets at Reid Lodge. Learn about warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization. Paint still-life for two weeks and landscape for two weeks, weather permitting. \$150. Bring your own supplies or buy from instructor for \$80.

Raku to Chano-U: Making, Glazing, Firing, and Using Japanese Tea Ceremony Pottery 4 Mondays, April 28–May 19, 9:30–12:30. Instructor: George Woideck. Join us to explore in-depth two fascinating and engaging parts of Japanese culture. We'll make traditional tea bowls from clay, mix and apply our own glazes to the work, rapid fire in a small fuel-burning outdoor kiln, and re-create the Japanese tea ceremony using our own pottery. \$175.





**Gaston Phoebus—
The Master of
Game** Browse the
library's facsimile.

In recent years, the Ingalls Library has quietly amassed a collection of medieval manuscript facsimiles, which are typically offered in extremely limited print runs and are constructed of exceptional materials, including gold leaf and gems, mimicking the original object with the utmost precision and care. Researchers use them to gain a sense of the original manuscript, studying the images and texts while actually handling the item (usually not possible with originals). The library's collection has been developed over the years in conjunction with Stephen Fliegel, curator of medieval art. In our continuing effort to ensure that the facsimiles are known to the local academic community, Elina Gertsman of Case Western Reserve University, Gerald B. Guest of John Carroll University, and Erik Inglis of Oberlin College were consulted recently when an opportunity arose to add four spectacular facsimiles to the collection: the *Peter-*

borough Bestiary, the *Mainz Gospels*, *Gaston Phoebus—The Master of Game*, and the CMA's very own *Isabella Hours*.

The *Peterborough Bestiary* dates to about 1300 from Peterborough Abbey in England and is one of the most luxuriously illustrated bestiaries in existence. It details real-life and fantastic animals that were believed to exist in over 100 images. Animals such as the unicorn, dog, phoenix, lion, griffin, and pelican appear with descriptions of the lore surrounding each.

The *Mainz Gospels* were made in Germany around 1250 and are heavily illuminated in gold leaf. All of the New Testament Gospels are transcribed in gold, reflecting the holy nature of the words of the evangelists. With 71 colorful images and 300 decorated initials, the *Mainz Gospels* are a feast for the eyes.

Dating to about 1387–89, *Gaston Phoebus—The Master of Game* is the

most famous medieval manuscript devoted to hunting and natural history, with 87 boldly colored miniatures that emphasize three dimensions—a complete innovation at the time.

The *Isabella Hours* is a manuscript in the museum's collection from about 1500–1504. This book of hours, or prayer book, was owned by Queen Isabella of Spain. Sumptuously decorated with rich colors, landscape scenes, and an emphasis on floral borders throughout, the *Isabella Hours* is truly a masterpiece.

The facsimiles in the Ingalls Library are available to the public, students, faculty, and researchers, and the collection is currently being used as a point of departure for a "History of the Book" course being taught in 2014 as part of the CMA/CWRU Joint Program in Art History and Museum Studies.

FOR TEACHERS

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the Education Art collection. Full info at ClevelandArt.org or call Karen Levinsky at 216-707-2467.

Early Childhood Educator Workshop: Integrating Art across the Curriculum Saturdat, March 1, 10:00–1:00. Instructor: Kate Hoffmeyer. Use art as a tool to help you meet early learning standards in all content areas. For pre-K through first grade educators. Training approved by Step Up To Quality. \$25, TRC Advantage \$20; fee includes parking. Register through the ticket center.

All-Day Workshop: Serial Prints March 16, 10:00–4:00 (lunch on your own). Instructor: Cliff Novak. Techniques include linoleum printing, Styrofoam, and monoprints. Investigate curriculum connections and ways to explore these techniques with your students. \$100, CMA members and TRC Advantage \$80. Fee includes parking and supplies.

TRC to Go—Professional development comes to you! The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings to off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

Check the CMA website for up-to-date information about our spring workshops: clevelandart.org/learn/in-the-classroom/upcoming-teacher-workshops.

MIX



MIX: 現代 Friday, March 7, 5:00–9:00. East meets West in this exploration of cultural treasures. Take in the special exhibition *Remaking Tradition: Modern Art of Japan from the Tokyo National Museum* and enjoy cocktails, art-making activities, and music inspired by Japanese culture. Your MIX ticket grants free access to this stunning exhibition featuring Japanese art from the late 19th and early 20th centuries, when Japan's modern artists re-formed the visual presentation of traditional Japanese arts and incorporated influences from emerging Western styles of oil painting and sculpture. 現代, or *gendai*, is Japanese for "modern." Tickets \$7, \$9 day of event; CMA members FREE.

MIX: Ideation Friday, April 4, 5:00–9:00. Get swept away by the international beats of DJ Rekha. Called the "Ambassador of Bhangra" by the *New York Times*, Rekha is among the first DJs to ideate classic Bhangra and Bollywood sounds into the language of contemporary electronic dance music. Sip a cocktail, enjoy the music, and let your ideation flow as you find inspiration in our world-renowned Indian and Southeast Asian collection. Tickets \$7, \$9 day of event; CMA members FREE.

PREPARE FOR THE 25TH PARADE THE CIRCLE

Celebrate the 25th annual **Parade the Circle** on June 14, 11:00–4:00, parade at noon. Don't miss this special year. The museum produces *Parade the Circle*; University Circle Inc. produces *Circle Village* with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6/person. More info at clevelandart.org/parade.



Leadership Workshops Free training workshops in parade

skills for leaders of school or community groups preparing parade entries help you plan your ensemble. Workshops begin March 11 at the parade studio and continue into April. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org.

Basic Parade Workshops Create your parade entry. Workshops at the museum begin May 9 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Group rates available. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers More than 100 are needed in advance and on parade day. Contact Liz Pim at 216-707-2593 or volunteer@clevelandart.org for more information.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or commartsinfo@clevelandart.org.

CIRCLE NEIGHBORS

Circle Neighbors: "The Creative Economy: Arts-Enriched Innovations from the Circle" Wednesday, April 16, 6:00, in Gartner Auditorium. Moderator: Megan Lykins Reich, Director of Programs and Associate Curator, Museum of Contemporary Art (MOCA). Panel: Chris Whittey, Vice President of Faculty Affairs and Chief Academic Officer, Cleveland Institute of Art; Kathleen Cerveney, Arts and Culture Officer, Cleveland Foundation; Ian Charnas, Operations Manager of think(box) at Case Western Reserve University.

Discover how arts-enriched education from Circle institutions is translating innovative ideas into products that are shaping the local, national, if not global economy.

For reservations: 216-707-2527 or visit WCCMA.net and click the RSVP button.

TRANSFORMATION



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During March and April we proudly acknowledge the annual support of the following donors:

Barbara S. Robinson
Mr. and Mrs. Elliott L. Schlang
Mr. Mark Schwartz and Dr. Bettina Katz
Dr. Gerard and Phyllis Seltzer
Mr. and Mrs. Michael Sherwin
Laura and Alvin A. Siegal
Mr. and Mrs. Steven Spilman
Georganne Vartorella and
Richard A. Statesir
Mr. and Mrs. Eugene Stevens



ROBERT MULLER

Celebration! The News Year's Eve party was a suitable exclamation point marking the official conclusion of the renovation and expansion project

ENDOWMENTS IN FOCUS

Read It Online!

Cleveland Art is available online at clevelandart.org/membersonly. Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

What Are Endowments? The museum, like many nonprofit organizations, has endowment funds that are invested to provide income. Since its founding in 1913, many visionary donors, families, foundations, and organizations have established named endowments that provide personal legacies in perpetuity and ensure the future of one of the world's great museums.

Typically endowments provide either ongoing support of general operations or ongoing support to fund specific purposes. Named endowments can be established with a gift of \$25,000.

Operations endowments help the museum in the following ways: keeps the museum admission-free so that it can fulfill its mission "for the benefit of all the people forever"; helps to maintain the appropriate environments for masterpieces; enables the museum to be a leader in providing free educational experiences (over 577,000 people experienced the collection in 2013); allows the museum to dynamically engage our community through offsite arts events and festivals; supports costs of designing and installing

galleries and exhibitions; and offsets operational costs of staff, lights, heat, and building maintenance.

Named specific-purpose endowments can be established with a gift of \$100,000 or more. Donors designate these endowment funds to support specific aspects of museum work, such as: naming a staff position (a curator or director of a department); providing funds to support art purchases and collection development; supporting the library so it continues to be one of the major research facilities in the country; providing funds for education programs for youth and adults; providing funds for interpretive technology in Gallery One and throughout the museum; supporting the performing arts program; and providing funds for annual lectures at the museum.

There are many reasons to consider establishing a named endowment: named endowment funds support one of the world's great museums profoundly committed to enhancing the quality of life in Cleveland forever; you and your family are connected to this great museum for all future generations—an endowment is an

excellent way to remember a family member or loved one in perpetuity; once an endowment is established, family members and friends can make contributions to celebrate birthdays, holidays, or personal successes; like all contributions to the museum, endowment gifts are tax deductible; and you will be included in the distinguished Legacy Society of donors.

How Can I Establish an Endowment?

Named endowment funds (\$25,000 for general operations and \$100,000 for a specific purpose) can be established with gifts of cash, stocks, and market securities, or through estate plans. Endowed funds may be established with a single payment or multi-year options and gift planning. After you establish an endowment, you will receive an annual report summarizing the financial performance of your endowment and its impact on the museum.

For more information, please contact Marjorie Williams, senior director for endowment development, at mwilliams@clevelandart.org or 216-707-2481.

MARCH

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

\$ Admission fee
R Reservation required
T Ticket required
M Members only

*CAS Community Arts Studio, 1843 Columbus Rd
*LBC Laurel Butler Campus, 7420 Fairmount

The Gardener
Differences embraced



1
All Day Workshop
10:00-4:00 *Shibori* **RS**
Educator Workshop
10:00-1:00 **RS**
Guided Tours 1:30, 2:30
Exhibition Tour 2:30
Remaking Tradition **T**

2
Art Together 1:00-3:30 *Tabletop Screens* **RS**
Guided Tours 1:30, 2:30
Film 1:30
Blancañieves **\$**
Exhibition Tour 2:30
Remaking Tradition **T**

3
Museum closed

4
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

5
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Gallery Concert 6:00
CIM young artists
Film 7:00 *Birth of the Living Dead* **\$**
Performance 7:30
Ballet Flamenco Eva Yerbabuena **\$**

6
Art Stories 10:30-11:00
Van Gogh **R**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

7
My Very First Art Class begins 10:00 or 11:15 **RS**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Adult Studio begins 12:30 *4 Gentlemen* **RS**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
MIX 5:00-9:00 **\$**
Film 7:00 *Flamenco, Flamenco* **\$**

8
Guided Tours 1:30, 2:30
Exhibition Tour 2:30
Remaking Tradition **T**

9
Second Sundays
11:00-4:00 *Go, Go, Van Gogh!*
Art Cart 1:00-3:00
Repeat, Repeat, Pattern, Pattern
Guided Tours 1:30, 2:30
Film 1:30 *Flamenco, Flamenco* **\$**
Exhibition Tour 2:30
Remaking Tradition **T**

10
Museum closed

11
Adult Studios begin
10:00, 1:00, 1:30 See page 41 **RS**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Art in the Afternoon
1:15 **R**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Parade Leadership Workshops Begin

12
Adult Studios begin
10:00, 6:00 See page 41 **RS**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Make and Take 5:30-8:00 *Stitch Cleveland*
Film 6:30 *Six Million and One* **\$**
Performance 7:30
Estrella Morente **\$**

13
Art Stories 10:30-11:00
Rain, Rain, Go Away **R**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

14
Adult Studios begin
10:00, 12:30, 6:00 See page 41 **RS**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Film 7:00 *The Gardener* **\$**
Performance 7:30
Tomatito **\$**

15
Classes begin *Art Classes for Children and Teens* 10:00 or 1:00 **RS**
Guided Tours 1:30, 2:30
Lecture 2:00 *Changing Images of the Body in Modern Japanese Art*
Exhibition Tour 2:30
Remaking Tradition **T**

16
All-Day Workshop
10:00-4:00 *Serial Prints* **RS**
Guided Tours 1:30, 2:30
Film 1:30 *The Gardener* **\$**
Exhibition Tour 2:30
Remaking Tradition **T**

17
Museum closed

18
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

19
Stroller Tour
10:30-11:30 *Who's in Charge?* **R**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Performance 7:30 *Asif Ali Khan* **\$**

20
Art Stories 10:30-11:00
Caterpillar to Butterfly **R**
Homeschool Studio
10:30-12:00 **RS**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Art Bites 12:30 *Making Magic*
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

21
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Lecture 5:30 *CWRU Julius Fund Lecture*

22
Guided Tours 1:30, 2:30
Exhibition Tour 2:30
Remaking Tradition **T**

23
Guided Tours 1:30, 2:30
Exhibition Tour 2:30
Remaking Tradition **T**

24
Museum closed

25
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

26
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**
Gallery Talk 7:00
Treasures on Paper

27
Art Stories 10:30-11:00
Seasons: Spring **R**
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

28
Exhibition Tour 11:00
Van Gogh Repetitions **T**
Guided Tour 1:30
Exhibition Tour 2:30
Remaking Tradition **T**

29
Guided Tours 1:30, 2:30
Exhibition Tour 2:30
Remaking Tradition **T**

30
Studio begins 12:30
Sculpture Drawing **RS**
Guided Tours 1:30, 2:30
Artist Talk 2:00 *Lois Conner* **\$**
Exhibition Tour 2:30
Remaking Tradition **T**

31
Museum closed

APRIL

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
		1 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	2 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Gallery Concert 6:00 <i>CIM young artists</i> Gallery Talk 7:00 <i>Faking Van Gogh</i> Film 7:00 <i>In No Great Hurry</i> \$	3 Art Stories 10:30–11:00 <i>Pattern Pattern</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	4 My Very First Art Class begins 10:00 or 11:15 RS Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T MIX 5:00–9:00 \$ Film 7:30 <i>In No Great Hurry</i> \$	5 Guided Tours 1:30, 2:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T
6 Guided Tours 1:30, 2:30 Film 1:30 <i>Vincent & Theo</i> \$ Exhibition Tour 2:30 <i>Remaking Tradition</i> T	7 Museum closed	8 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Art in the Afternoon 1:15 R Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	9 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Make and Take 5:30–8:00 <i>Hair Accessories</i> Film 6:30 <i>Vincent & Theo</i> \$ Lecture 7:00 <i>Robert Anderson</i>	10 Art Stories 10:30–11:00 <i>Food Made Funny</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	11 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Film 5:45 & 7:15 <i>Approved for Adoption</i> \$ Preconcert Talk 6:00 <i>Rajika Puri</i> Performance 7:30 <i>Nrityagram Dance Ensemble</i> \$	12 Guided Tours 1:30, 2:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Performance 7:30 <i>Midori</i> \$
13 Second Sundays 11:00–4:00 <i>Museum Ambassadors Community Day</i> Art Cart 1:00–3:00 <i>Japan</i> Guided Tours 1:30, 2:30 Film 1:30 <i>Lust for Life</i> \$ Exhibition Tour 2:30 <i>Remaking Tradition</i> T	14 Museum closed	15 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	16 Stroller Tour 10:30–11:30 <i>2500 BC</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Film 6:30 <i>Lust for Life</i> \$	17 Art Stories 10:30–11:00 <i>On the Farm</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	18 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Film 7:00 <i>Capital</i> \$	19 Guided Tours 1:30, 2:30 Film 1:30 <i>Capital</i> \$ Exhibition Tour 2:30 <i>Remaking Tradition</i> T
20 Guided Tours 1:30, 2:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	21 Museum closed	22 Adult Studio begins 9:30–12:30, LBC. <i>Drawing</i> RS Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	23 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Lecture 5:30 <i>CWRU Buchanan Lecture</i> Lecture 7:00 <i>Van Gogh</i> R Film 7:00 <i>Everyday</i> \$	24 Adult Studio begins 9:30–12:30, LBC. <i>Oil Painting</i> RS Art Stories 10:30–11:00 <i>The Great Outdoors</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Art Bites 12:30 <i>Avengers in Art</i> Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	25 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Film 7:00 <i>Everyday</i> \$	26 Symposium 12:30 <i>Reconsidering Van Gogh</i> R Guided Tours 1:30, 2:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T
27 Art Together 1:00–3:30 <i>Linocut Printing</i> RS Guided Tours 1:30, 2:30 Film 1:30 <i>Vincent: The Life and Death of Vincent van Gogh</i> \$ Exhibition Tour 2:30 <i>Remaking Tradition</i> T	28 Museum closed Adult Studio begins 9:30–12:30, LBC. <i>Raku to Chano-U</i> RS	29 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Gallery Talk 12:30 <i>In Conversation: Exploring Beijing</i> Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T	30 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Exhibition Tour 2:30 <i>Remaking Tradition</i> T Organ Concert 6:00 <i>CIM young artists</i> Film 7:00 <i>Vincent: The Life and Death of Vincent van Gogh</i> \$	Spring Rain 1916. Shimomura Kanza (Japanese, 1873–1930). Pair of six-fold screens, color on silk; 190 x 406 cm. Tokyo National Museum A-10517		



ONLINE CALENDAR
Sortable online calendar at ClevelandArt.org/calendar

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
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phone and internet
orders.

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Blog

blog.clevelandart.
org

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Open until 7:30
Wednesdays

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$5 all day.



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